Music Programs

1971-72

UA 761

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

STEVEN H. GOODMAN, *violin*

Student of A. Harold Goodman
Assisted by Marlene Bachelder, *piano*

in

SENIOR RECITAL

8:00 p.m.
Friday, September 17, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 2

PROGRAM

Praeludium and Allegro ..... Fritz Kreisler

Sonata ..... Cesar Franck

Allegretto ben moderato
Allegro
Recitativo - Fantasia
Allegretto poco mosso

INTERMISSION

Partita No. 3 ..... Johann Sebastian Bach

Preludio
Loure
Gavotte en Rondeau

Symphonie Espagnole, op. 21 ..... Edouard Lalo

Allegro non troppo
Andante
Rondo

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

PAUL POLLEI, *piano*

in

FACULTY RECITAL

8:00 p.m.
Thursday, September 23, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 1

PROGRAM

I

Divertimento in F Minor ..... George Christoph Wagenseil

Ricercata
Allegro assai
Menuet and Trio
Presto

II

Sonata in E Minor, op. 90 ..... Ludwig van Beethoven

Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck
Nicht zu geschwind und sehr singbar vorzutragen

III

Danzas Argentinas ..... Alberto Ginastera

Danza del viejo boyero (Dance of the Oxen Tender)
Danza de la moza donosa (Dance of the Young Maiden)
Danza del gaucho matrero (Dance of the Cunning Cowboy)

INTERMISSION

IV

Promenades (1952) ..... Francis Poulenc

A pied (On foot)
En auto (By car)
A cheval (On horseback)
En bateau (By boat)
En avion (By airplane)
En autobus (By bus)
En voiture (By car)
En chemin de fer (By railroad)
A bicyclette (On bicycle)
En diligence

V

Ballade in F Minor, op. 52 ..... Frederic Chopin

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

In cooperation with the
Utah State Institute of Fine Arts

presents

UTAH CONCERTS COUNCIL WINNERS

JOAN LARSEN, *violinist*
ALAN BALL, *pianist*
DAVID M. RANDALL, *clarinetist*
SALLY PETERSON, *pianist*

8:00 p.m.
Wednesday, October 6, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 4

PROGRAM

Sonata No. 6 ..... Handel
Adagio
Allegro
Largo
Allegro

Tzigane ..... Ravel

Joan Larsen

Sonata No. 28 in A Major, op. 101 ..... Beethoven
Allegretto, ma non troppo
Vivaci alla marcia
Adagio, ma non troppo, con affetto-
Tempo del primo pezzo-allegro

Alan Ball

INTERMISSION

Sonata for Clarinet ..... Poulenc
Allegro tristamente
Romanza
Allegro con fuoco

David M. Randall

Scherzo in C-sharp Minor, op. 39 ..... Chopin

Nocturne in F Major, op. 15, no. 1 ..... Chopin

Ballade in A Flat, op. 47 ..... Chopin

Sally Peterson

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

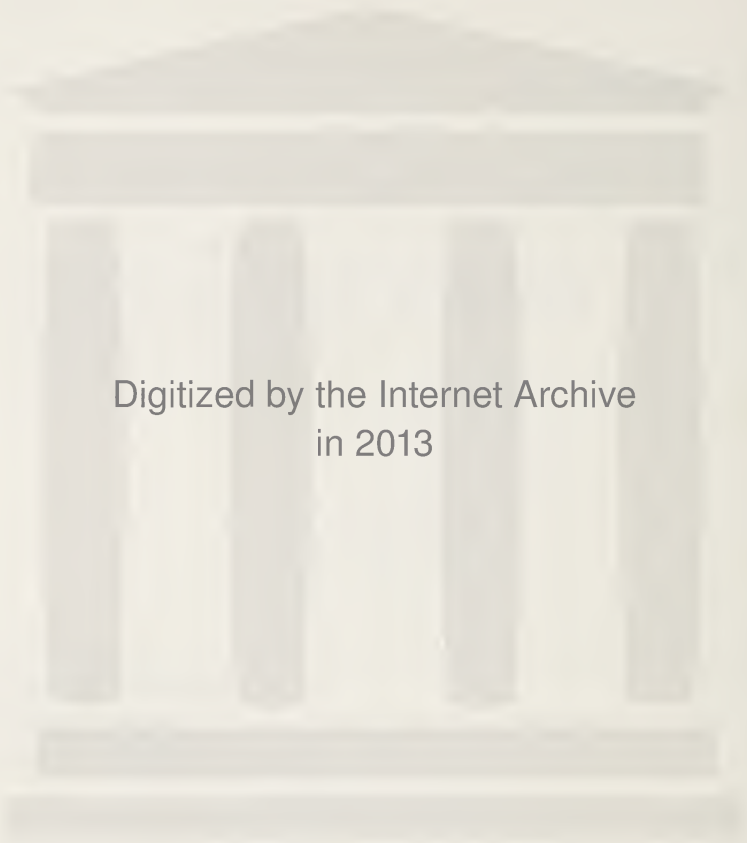
REID NIBLEY, *piano*

in

FACULTY RECITAL

8:00 p.m.
Friday, October 15, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 3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PROGRAM NOTES

Non piu andrai, from Le nozze di Figaro

Figaro is here, in a mock-heroic manner, telling the unfortunate Cherubino the differences that exist between the gay, frivolous, luxurious life he has lived among fascinating and lovely women and the dangerous, hard, and lonely life that awaits him as an ensign in Count Almaviva's regiment.

Now your days of philandering are over,
And your straying from flower to flower,
You'll no more as a faithless young lover,
Play Adonis with each pretty maid,
Now put off all the dainty belongings,
Cap beplumed, and thy gewgaws and laces,
Shear thy locks, now no need of such graces
Soon the lilies and roses shall fade.

Now with warriors grim carousing,
Long moustache and beard imposing,
Pile your knapsack, gun to shoulder,
Read uplifted, you'll grow bolder,
Shining helmet and gait imperious,
Endless fame, purse impecunious
'Stead of dance by flow'ry border
"March at Midnight" is the order.

Over mountain, over valley,
Through the rain and mud you sally
Till the trumpet calls to battle,
And mid shells and cannon's rattle,
Banks of flying comrades dying,
Of your prowess shall be told.
Thou shalt have a life of glory,
Cherubino brave and bold.

Madamina, from Don Giovanni

Don Giovanni leaves his servant Leporello to explain to Donna Elvira why the Don deserted her even while eloping with her. Leporello gives her cynical comfort by telling her that she is only one of a long list of victims to the Don's gallantry. There follows a catalogue of them all.

Is a maiden fair and slender,
He will praise her for modest sweetness
Then dark ones are so tender!
Lint-white tresses show discreetness;
When 'tis cold he likes her portly,
In the summer, slim and courtly,
Tall and haughty, ne'er she alarms him,
If she's tiny, very tiny, no less charms him,
Ripe duennas, he engages,
That their names may grace these pages,
But what most he's bent on winning,
Is of youth the sweet beginning,
Poor or wealthy, wan or healthy
Stately dame or modest beauty,
He to win them makes his duty
And you know it, not in vain.

Recitative and Aria: Cosi dunque tradisci, Asprite rimorsi atroci, K. 432

A recitative, "Cosi dunque tradisci" ("Thus you betray"), introduces the dramatic aria, "Aspri rimorsi atroci" ("Bitter terrible remorse"), written by Mozart about the end of 1783 for a performance of "Temistocle" by Metastasio, celebrated Roman poet and opera librettist of the day. It was probably composed for the great German basso Carl Ludwig Fischer who had been the original majordomo Osmin in the premiere of "Die Entführung aus dem Serail" the year before. It is sung by the trusted but traitorous friend of King Xerxes who suffers pangs of remorse after having been unmasked.

Vier Ernste Gesange

Denn is gehet dem Menschen: For that which befalleth the sons of men befalleth the beasts; even one thing befalleth them: as one dieth, so dieth the other; yea, they have all one breath; so that a man hath no preeminence above a beast: for all is vanity. All go unto one place; all are of the dust, and all turn to dust again. Who knoweth the spirit of man that goeth upward, and the spirit of the beast that goeth downward to the earth? Wherefore I perceive that there is nothing better, than that a man should rejoice in his own works; for that is his portion: for who shall bring him to see what shall be after him?

Ecclesiastes III: 19-22

Ich wandte mich: So I returned and considered all the oppressions that are done under the sun: and behold the tears of such as were oppressed, and they had no comforter; and on the side of the oppressors there was power; but they had no comforter. Wherefore I praised the dead which are already dead more than the living which are yet alive. Yea, better is he than both they, which hath not yet been, who hath not seen the evil work that is done under the sun.

Ecclesiastes IV: 1-3

O Tod, wie bitter: O death, how bitter is the remembrance of thee to a man that is at peace in his possessions, unto the man that hath nothing to distract him, and hath prosperity in all things, and that still hath strength to receive meat! O death, acceptable is thy sentence unto a man that is needy, and that faileth in strength, that is in extreme old age and is distracted about all things and hath lost hope.

Ecclesiasticus (*Apocrypha*) *41*

Wenn ich mit Menschen: Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass or a tinkling cymbal. And though I have the gift of prophecy, and understand all mysteries, and all knowledge; and though I have all faith, so that I could remove mountains, and have not charity, I am nothing. And though I bestow all my goods to feed the poor, and though I give my body to be burned, and have not charity, it profiteth me nothing. . . . For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known. And now abideth faith, hope, charity, these three; but the greatest of these is charity.

I Corinthians XIII: 1-3, 12-13

Monologue and Hallucination Scene, from Boris Godunov

I Have Attained the Power

For five years I have held the sceptre.
And my soul still seeks sweet peace.
The magicians in vain foretold me:
"A long, wise and tranquil reign". . .
Alas! Nothing attracts me more!

Nor glory nor applause . . .
Nothing can seduce me now!
Within my family I've sought in vain for joy . . .
My daughter's nuptials I prepared . . .
My Xenia's, my pure dove . . .
Her lover died!
God's implacable hand weighed
O'er this nefarious soul of mine,
And the future appears so dark,
With no trace of hope!
My heart is rent and grievous . . .
My soul is vexed . . .
I tremble . . . I fret . . .
And disasters feat! . . .
To smother my atrocious remorses
To the Saints my prayers I raised.
Midst the splendor of my boundless power,
I, Tsar of Russia, for soothing tears implored!
Curses! All conspire . . .
Plots everywhere . . . and mysterious mines . . .
Great scourges . . . and pest and famine!
Like beasts, the famished multiply,
And the whole realm weeps and suffers!
These awful ills that Heaven
For my crime, sends down on me,
My people ascribe to me alone!
And Boris's sacred name
Is loathed by all!
Sleep has flown from me . . . and in the dark,
That bleeding boy cries out for pity!
With looks terrified . . . with his little hands
He pleads for mercy . . .
But no mercy he obtained!
I still see the ghastly wound . . .
The death-rattle of agony I still hear . . .
Oh, God! have pity on me!

BIOGRAPHIES

SALLY PETERSON

Miss Peterson has studied under Florence Brinton and Gladys Gladstone. Last summer she studied under Jerome Lowenthal at the Music Academy of the West. She has won many piano competitions, including first place in the national Stillman-Kelley Piano Competition. She performed with the Utah Symphony Youth Concert at age eleven and with the Salute to Youth concerts in 1965, 1966, and 1970. She also has been a guest artist with orchestras in Washington, D.C., St. Louis, and Albuquerque, the latter as guest soloist for the National Federation of Music Clubs at its national convention.

ALAN BALL

Mr. Ball, a music major at the University of Utah for three years, also studied for one year at the Peabody Conservatory of Music. He has also been a student of Gladys Gladstone, Leon Fleischer, and Vladimir Ashkenazy. He performed in the Utah Symphony Salute of Youth concerts in 1964, 1966, and 1967 and played Tschaikovsky's First Concerto with the Utah Symphony in its University of Utah Special Events Center concert in May 1970.

JOAN LARSEN

Miss Larsen, a student at Brigham Young University, has studied for thirteen years under Percy Kalt and also has attended the Santa Barbara Music Academy. She performed in the Utah Symphony Salute to Youth concert in 1968 and has been a solo artist with both the BYU Philharmonic and Chamber orchestras. She has given three recitals at BYU and was the Utah winner of the National Federation of Music Clubs competition earlier this year. A violin teacher for several years, she has won other scholarships and awards in music.

DAVID MAX RANDALL

Dr. Randall has been a professional clarinetist for several years. He holds a bachelor's degree from Brigham Young University, a master's degree from Indiana University, and a doctorate in music from the University of Iowa. He has played at the Center for New Music in Iowa City and completed a musical tour of the Northwest in February 1971. He was awarded a Performer's Certificate at Indiana, one of the highest honors offered there in music.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

GIORGIO TOZZI, bass-baritone

MAX WALMER at the piano

8:00 p.m.
Thursday, October 21, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 5

PROGRAM

I

Non più andrai, from *Le nozze di Figaro* ..... Mozart

Madamina, from *Don Giovanni* ..... Mozart

II

Recitative and Aria: Cosi dunque tradisci ..... Mozart
Aspri rimorsi atroci, K. 432

III

Vier Ernste Gesange (Four Serious Songs) ..... Brahms

Denn es gehet dem Menschen

Ich wandte mich

O Tod, wie bitter

Wenn ich mit Menschen

INTERMISSION

IV

Monologue and Hallucination Scene:
I Have Attained the Power, from *Boris Godunov* ..... Mussorgsky

V

Sea Chanties ..... arr. Dougherty

Blow Ye Winds

Shenandoah

Mobile Bay

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

DOUGLAS BUSH
SCOTT PETERSEN
KEN NOBLE
RULON CHRISTIANSEN

Organ Students of
J. J. Keeler and John Longhurst

in

RECITAL

8:00 p.m.
Thursday, October 28, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 7

PROGRAM

I

Prelude and Fugue in G Major ..... Bach

Recit de Cromhorne, from *Mass for Convents* ..... Couperin

Lydian Prelude ..... Flor Peeters

Douglas Bush

II

Chorale No. 3 in A Minor ..... Franck

Scott Petersen

III

Sonata No. 6 in D Minor ..... Mendelssohn

Chorale and Variations on "Our Father in Heaven"
Fugue
Finale: Andante

Ken Noble

IV

Duo for Flutes and Cromorne ..... Flor Peeters

Finale in B-flat Major ..... Franck

Rulon Christiansen

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

STUDENT
CHAMBER RECITAL

8:00 p.m.
Friday, October 29, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 8

PROGRAM

Sonate E moll, op. 40, no. 9 ..... Joseph Bodin de Boismortier

Vivace
Allegro
Adagio
Giga

Pamela Hamblin, *bass viola da gamba*
Keith Loraine, *Baroque bassoon*

Agrestide ..... Eugene Bozza

Peggy Howell, *flute*
Claudia Laycock, *piano*

Französiche Tänze aus "Terpsichord," 1612 ..... Caroubel-Praetorius

Gavotte
Bransle de villages
Ballet de grenouille
Bransle gay

Terry Tanner, *soprano recorder* Patricia Burton, *tenor recorder*
Mary Lou Prince, *alto recorder* Keith Loraine, *tenor recorder*
Pamela Hamblin, *bass viola da gamba*

Sonata for Clarinet and Piano ..... Bernstein

Grazioso
Andantino - vivace

Daron Bradford, *clarinet*
Nancy Silvester, *piano*

Praeludium and Allegro ..... Kreisler

Joan Larsen, *violin*
Margaret Hanny, *piano*

Kol Nidrei ..... Bruch

Julie Bevan, *cello*
Margaret Hanny, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

CLIFFORD BARNES, *tenor*
PAUL POLLEI, *piano*

in

LECTURE - RECITAL

Gabriel Fauré and the *Mélodie*

8:00 p.m.
Wednesday, November 3, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 6

PROGRAM

Music by Gabriel Fauré — *Poet*

Le Papillon et la fleur, op. 1, no. 1 ..... Victor Hugo

L'Horizon chimérique, op. 118 ..... Jean de la Ville de Mirmont
La Mer est infinie
Je me suis embarqué
Diane, Séléné
Vaisseaux, nous vous aurons aimés

Rêve d'amour, op. 5, no. 2 ..... Victor Hugo

Au bord de l'eau, op. 8, no. 1 ..... Armand Sully-Prudhomme

Trois Romances sans paroles, op. 17
Andante quasi Allegretto
Allegro molto
Andante moderato
(Piano Solo)

Nell, op. 18, no. 1 ..... Leconte de Lisle

Poème d'un jour, op. 21 ..... Charles Grandmougin
Rencontre
Toujours
Adieu

Le Secret, op. 23, no. 3 ..... Armand Silvestre

Les Roses d'Ispahan, op. 39, no. 4 ..... Leconte de Lisle

Clair de lune, op. 46, no. 2 ..... Paul Verlaine

Spleen, op. 51, no. 3 ..... Paul Verlaine

Mandoline, op. 58, no. 1 ..... Paul Verlaine

Green, op. 58, no. 3 ..... Paul Verlaine

Barcarolle No. 6 in E-flat Major, op. 70
(Piano Solo)

Prison, op. 83, no. 1 ..... Paul Verlaine

Notre amour, op. 23, no. 2 ..... Armand Silvestre

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday
Madsen Recital Hall

November 10, 1971
No. 17

PROGRAM*

Ziegeunerlieder ..... Brahms
Christine Britsch, mezzo-soprano
JoLane Laycock, piano

Sonata for Clarinet ..... Etler
Largo
Paul Curtis, clarinet
Martha Lund, piano

Der Nussbaum ..... Schumann
The Singer ..... Head
Knock on the Door ..... Crist
Marsha Stokes, soprano
Shirley Olsen, piano

Carol ..... Finzi
Cynthia Hughes, clarinet

He Was Despised, from Messiah ..... Handel
Must the Winter Come So Soon ..... Barber
Chi vuol la zingarella ..... Paisiello
Anne Alexander, mezzo-soprano
Lawana Thacker, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

DIE FLEDERMAUS

(THE BAT)

Operetta in Three Acts

Music by

Johann Strauss

Libretto by

Carl Haffner and Richard Genee

8:00 p.m.
November 10, 11, 12, 13, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1971-72 Series Nos. 12-15

CAST

	Wednesday, Friday	*Thursday, Saturday*
DR. FALKE	Bob Lauritzen	Walter Rudolph
EISENSTEIN	Terry McCombs	Harris Ladle
FRANK	Martin Green	James Miller
FROSCH	Dan Balestrero	Dan Balestrero
ALFRED	Steve Green	Craig Thomas
ADELE	Ruth Ann McCombs	Marilyn Rudolph
ROSALINDA	Joan Cahoon	Kathy Austin
IDA	Corrine Brown	Corrine Brown
DR. BLIND	Evan Call	Evan Call
PRINCE ORLOFSKY	Dan Knudsen	Dan Knudsen

OTHERS

Major Domo Servant: Brian Yancey
Gisella: Kathy Moore
Hermine: Dianne Goecheritz
Cariconi: Sam Freese
Georg: Bruce Webster
Heinrich: Robert Boydston

Orlofsky's Girls: Sharon Strawn, Cherrie Mobley, Margaret Smith

Hussies in Jail: Kathy Moore, Dianne Goecheritz, Lynne Connable, Lois Farnes, Barbara Robison

Servants (Maids): Kathleen Jimison, Rae Ann Emery, Susan Reed, Arlene Leake, Debra Smith

Bums in Jail: Bruce Webster, Sam Freese, Paul Yearout, Paul Curtis

Man in Full Dress: Robert Boydston

Lady Guests: Mari Benson, Yvonne Bourke, Lynne Connable, Lois Farnes, Dianne Goecheritz, Elsebeth Hansen, Jane Martineau, Nita McKenzie, Christine Powell, Barbara Robison, Marcia Roy, Patricia Townsley, Judy Zimmerman, Ann Arnold, Cheryl Bush, Christine Fitzgerald, Christine Layton, Chris Mecham, Kathy Moore, Teri Peterson, Cathy Christensen, Kathleen Eidimiller, Doris Roberts, Anita Hewett, Jeannette Carlile

Gentlemen Guests: Robert Boydston, Steve Burtenshaw, Scott Crookston, Paul Curtis, George Emerson, Sam Freese, Fred Goodson, Larry Tomkinson, Paul Yearout, Richard Bingham, Pete Cassidy, Steve Neal, Bruce Webster, Jay Hildebrandt, Patrick Gabbert

BALLET CAST

COUPLES: David Butron, Kim Leavitt, Vance Manwaring, Ken Thomas, Connie Burton, Kay Freestone, Sunee Peterson, Benicia Soares

CORPS: Dalinda Bond, Bindy Boylin, Martha Curtis, Beth Finch, Debra Hickenlooper, Mary Ann Hollingshaus, Mary Ellen Jensen, Ann Jernigan, Cathy McCoy, Ranae Laird, Joan Quanstrom, Dana Ranzenberger, Jessie Tanner, Jennifer Taylor, Tracy Tubbs, Lisa Weight

SYNOPSIS OF SCENES

Act I - Morning room of the von Eisenstein home in Bad Ischl around 1874

Act II - Ballroom at Prince Orlofsky's palace

Act III - At the jail house

Assistant Stage Manager ..... Alan P. Hjorth
Stage Carpenter ..... Mark Richards
Stage Property Manager ..... Michael Nibley
Special Technical ..... J. Raymond Isom
Grip ..... Joseph Dean Schutz
Light Technician ..... Arnold R. Marston
Light Crew ..... Selected Students from Stagecraft Class
Construction Crew ..... Jim Anderson, Andy Baggs, Jim Brady, Tim Bryson, Mike Busenbark, Connie Rae Colton, Roger Sorenson, Dan Steadman, Ed Walker
Costume Crew ..... Janis Polanich, Yvonne Johnson, Marlai Call, Marjorie Allebes, Mitzi Anderson, Kathy Ensign, Alice Clayton, Wilma Fullmer, Norlan Jacobs, Janean Hanks

UNIVERSITY-COMMUNITY OPERA GUILD OFFICERS

BYU Opera Coordinator ..... Brandt B. Curtis
President ..... Helen Weeks
Vice-President of Operations ..... Freda McKell
Vice-President of Chapter Directors ..... Ruth McMullin
Secretary ..... Nancy Longhurst
Treasurer ..... Stanley Miller
Membership ..... Dorothy Bowen
Special Occasions ..... Bob Sandstrom
Fund Raising Affairs ..... Billie Pearson
Education ..... Virgie Frame
Talent ..... Pauline Hills
Entertainment ..... Janice Peay
Ticket Sales ..... Vilate Myers
Assistant to the President ..... Fridolf Jensen
Guild Chorus President ..... Marvell Jarrell
Historian ..... Florence Meldrum

CHAPTER DIRECTORS

American Fork ..... Lola Wiscombe
Lehi ..... Glen Smith
Pleasant Grove ..... Mary Jacobs
Orem ..... Marie Gappmayer
Provo ..... Florence Rogers
Spanish Fork and Salem ..... Dawn Taylor
Payson and Santaquin ..... Mercedes Bjarnson

ADVISERS TO THE GUILD

Lorin Wheelwright, A. Harold Goodman, Ray Arbizu, Don Earl, Clifford Barnes

SYMPHONY ORCHESTRA

Lawrence Sardoni, *director*

First Violins
Stephanie Clark, *concertmaster*
Linda Larsen
Katie Bocker
Barbara Reed
Jeff Shumway
Marie Whitaker
Stephen Gates
Peggy Webb
Carolyn Downs
Linda Ann Danell
Marilyn Pessner
Sandra Feinauer
Will Heider
Marsha Stokes

Second Violins
Lucile Calder
Rachel Anderson
Claudie Compton
Dolores Brown
Mary Lu Robertson
Pamela Cauley
Jeanine Allred
Judy Stone
Julie Roehr
Linda Grimm
Rene Belmear
Lisa McCuistion

Violas
Kay McKellar
Debbie Kennard
Nancy Noble
Bruce Blakemore
Michelle Birkedahl
Cyndy Ward
Catherine Ford
Joanne Jaloszynski

Cellos
Richard Marsden
Heidi Everson
Carolyn Priday
Kathy Cowan
Hans Hansen
Debbie Smith
Deborah Lea Davis
Pam Hamblin

Basses
John S. Bush
Deanna Ward
Linda Santelman
Vance Theodore

Flutes
Sondra Shumway
Becky Campbell
Elaine Manley
Anne Brockbank

Piccolo
Becky Campbell

Oboe
Roger Mortensen

Clarinets
Bruce Bastian
Jeff Murphy
Keith L. Smith

Bassoons
Blair Jensen
Colleen Crawford

French Horns
Douglas Furr
Paul Farnsworth
David J. Hamilton
Gail Rhoda

Trumpets
F. Lamar Guest, Jr.
Jess Murillo
David Beckstrand

Trombones
Scott Eddington
Robert Mack

Tuba
Wayne Lund

Timpani
Mel Morrison

Harp
Catharine DeLong

PRODUCTION STAFF

Producer ..... A. Harold Goodman
Artistic Director ..... Brandt B. Curtis
Conductor ..... Ralph Laycock
Stage Director ..... Preston Gledhill
Associate Opera Director ..... Ray Arbizu
Choreographer ..... Sandra Allen
Set and Light Designer ..... Charles Henson
Technical Director ..... Lee Walker
Costume Designer ..... Beverly Warner
Stage Manager ..... Paul Larsen
Musical Assistants ..... Steve Bardsley, Walter Rudolph, Terry McCombs, Margaret Van Orman, Ina Mae Harmon, Shirley Olsen, Margaret Norton
Assistant to Stage Director ..... Kay Bramwell
Assistant Choreographer ..... Jan Packer
Properties ..... Eric Fielding
Painting ..... Nick Adams, Judy Bassett, Mike Goodman

DIE FLEDERMAUS

Johann Strauss

THE STORY

Die Fledermaus was first produced in Vienna, April 5, 1874, and within a few years became famous throughout the world. It was first performed in New York in November 1874, and in March 1885, that city heard the English version.

The story was over twenty years old when Strauss received it. At first a German play by Roderich Benedix entitled *The Prison,* it became a French play by Meilhac and Halévy (the librettists of *Carmen*). Finally, Carl Haffner and Richard Genée made a German operetta libretto of it, especially for Strauss.

It is the most successful and widely loved of all the Strauss operettas and is one of the few operettas that is still performed in the major opera houses of the world.

The curtain rises on the empty morning room of the von Eisenstein's house in Bad Ischl around 1874. From the outside we hear the voice of Alfred, serenading his former love Rosalinda. Adele, the maid, comes in with a letter she has received from her sister, Ida, a dancer. Ida's ballet company is having a party that night, and her letter urges Adele to borrow an evening dress and join them. Rosalinda will not allow it, for her husband, von Eisenstein, is sentenced to start tonight a five-day term in jail for having insulted an officer. Rosalinda is considerably disturbed, but she is for the moment diverted by the entrance of the serenader, Alfred. He had once loved her unsuccessfully but hopes he will be more successful now that she is married. He refuses to leave the house unless Rosalinda promises that she will see him while her husband is in jail. Fascinated by his singing, Rosalinda agrees.

Eisenstein enters with Dr. Blind, his lawyer. He is furious with the attorney for his bungling of the court hearing, which extended Eisenstein's sentence from five days to two weeks. While Rosalinda is finding some old clothes for Eisenstein to wear in jail, his friend, Dr. Falke, comes to see him. Falke is secretly anxious to get even with Eisenstein, who played a practical joke on him by leaving him asleep in a bat costume on a park bench after a party. Falke awoke the next morning surrounded by people and had to make his way home in broad daylight in his bat costume. Thus the name of the opera and the reason for Falke's visit. Falke invites Eisenstein to attend a party tonight. In the morning he can turn himself in to prison and his wife need not know anything about it. Eisenstein is delighted to accept the invitation and prepares for prison by dressing up in evening clothes. He explains to Rosalinda that it is a very high-class prison, and Rosalinda, occupied by her own thoughts, accepts the explanation.

Rosalinda has finally consented to give Adele the night off, and as soon as Adele and Eisenstein leave, Alfred returns and proceeds to help himself to Eisenstein's supper and wine. They are interrupted by a visit from Frank, the warden of the prison, who has come to escort Eisenstein to jail. Frank is eager to get the matter over with because he, too, is attending the party. Rosalinda pretends that Alfred is Eisenstein, so Frank takes Alfred off to jail.

The second act takes us to the party, given by the Russian Prince Orlofsky. Dr. Falke has taken over most of the arrangements, and he introduces everyone as someone else. Adele, the maid, is the actress, Olga. Eisenstein is the Marquis Renard. Frank, the warden, is announced as Chevalier Chagrin, and finally Rosalinda appears wearing a mask impersonating a Hungarian countess, who offers proof of her origin by singing the Hungarian czardas. As is everyone else, she is there by previous arrangement with Dr. Falke. Flirting with her own husband Eisenstein, Rosalinda manages to take his watch as a souvenir. At 6:00 a.m. Frank and Eisenstein suddenly remember they have business appointments to attend and leave, thus breaking up the party.

The third act takes place at the jail where Frosch, the jailer, has been in charge in Frank's absence. From one of the cells comes the voice of Alfred demanding a lawyer. Dr. Blind has been summoned. Frank returns from the party still dressed in his evening clothes and a bit tipsy from champagne. Adele and her sister Ida come to visit the jail, and Adele admits she is only a chambermaid. When Eisenstein arrives, he is astounded to learn that Eisenstein is already in jail. He hurriedly disguises himself as a lawyer and is ready for the coming of Rosalinda to question her and Alfred about their rendezvous. When he has learned the story, he takes off his disguise and angrily accuses his wife of infidelity. Eisenstein is cooled down a bit when his wife produces his watch and proves that he, too, is not without guilt. Falke then enters with the entire company and explains that the whole affair was his idea as revenge of the bat. All join in a rousing chorus praising champagne.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

STEPHEN E. PRIZER, *percussion*

Student of Harrison Powley

Assisted by

Theresa Oliphant, *flute*
Claudia Cushman, *piano and harpsichord*

in

SENIOR RECITAL

(Required for the Degree Bachelor of Music
with a major in Music Performance)

8:00 p.m.
Friday, November 12, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 16

PROGRAM

Diversions for Flute and Marimba (1958) ..... Peter Tanner

Introduction
Song
March
Waltz
Interlude
Finale

The King of Denmark (1965) ..... Morton Feldman

Fantasy on Japanese Wood Prints (1965) ..... Alan Hovhaness

INTERMISSION

Spectrum (1971) ..... William K. Hodges

Introduction
Improvisation
Dance

Music for Taperecorder and Percussion (1970) ..... William L. Cahn

Concertino for Marimba (1944) ..... Paul Creston

Vigorously
Calm
Lively

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday — Madsen Recital Hall — November 17, 1971
No. 19 — Madsen Recital Hall

PROGRAM*

Sumer is icumen in (rota) ..... c. 1240-c. 1310
Nancy Silvester, conductor

Kyrie eleison, from Mass XVI ..... 11th-13th c.
Will Salmon, conductor

Kyrie (Orbis Factor) (tonus antiquus) ..... 10th c.
Lionel Francois, conductor

Kyrie (Orbis Factor) ..... 14th-16th c.
Doug Bush, conductor

Alleluya Nativitas (organum) ..... Perotin (13th c.)
excerpt played on instruments
John Kelley, conductor

Dies irae (sequence for Requiem Mass) ..... Thomas of Celano (c. 1200)
Dan Bachelder, conductor

Victimae paschali (sequence for Easter Mass)..... Wipo of Burgundy (c. 1000)
Rosemary d'Arc, conductor

Jesu Cristes milde moder (polyphonic sequence, gymel) ..... c. 1270
Rosemary d'Arc, Lynne McGhie, mezzo-soprano

Motetus (played on instruments) ..... 13th c.
Will Salmon, conductor

Magnificat (tonus 8, G)
Doug Bush, conductor

En non Diu! / Quant voi / Eius in Oriente (motet) ..... 13th c.
Dan Butler, conductor

Jesu dulcis memoria (hymn) ..... late 12th c.
Solesmes version conducted by Dan Butler
Peter Wagner version conducted by Jim Jett

O Roma Nobilis (processional hymn) ..... 11th c.
Dan Butler, conductor

A Dieu comant amouretes ..... Adam de la Halle (1230-1288)
Lionel Francois, conductor

Stantipes (Ductia) arr. by Gustave Reese ..... 13th c.
Pam Lewis, conductor

Danse Royale (Ductia) arr. by Gustave Reese ..... 13th c.
Lionel Francois, conductor

Trotto ..... 14th c.
Tony Weber, conductor

Estampie (Stantipes imperfecta) ..... 13th c.
Dan Bachelder, conductor

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Doug Bush
Dan Butler
Rosemary d'Arc
Gigi Doty
Lionel Francois
Janie Frauzel
Raymond Gobin
Betty Hammond
Jim Jett
John Kelly
Pam Lewis
Gwen Maughan
Lynne McGhie
Dan Pack
Prach Prachyathammavong
Will Salmon
Nancy Silvester
Tony Weber
Bill Wood

Dr. Clifford Barnes, director

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

STREAMS IN THE DESERT

by
Howard Hanson

and

MOUNT OF OLIVES

by
Ludwig van Beethoven
conducted by John R. Halliday

performed by the

ORATORIO CHOIR
John R. Halliday, *director*

and

PHILHARMONIC ORCHESTRA
Ralph G. Laycock, *director*

8:00 p.m.
Wednesday and Thursday, November 17-18, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1971-72 Series Nos. 10-11

PROGRAM

Streams in the Desert ..... Howard Hanson

Howard Hanson was born October 28, 1896, in Wahoo, Nebraska. After graduating from a local Lutheran college, he studied composition with Percy Goetchius at the Institute of Musical Art in New York, and in 1916 he taught at the College of the Pacific in California. He was awarded the Prix de Rome in 1921 and returned to America in 1924 to become director of the Eastman School of Music at the University of Rochester. Dr. Hanson has received, at one time or another, practically every honor this country can bestow upon a native-son composer: the Pulitzer Prize, 1944; the Ditson Award, 1945; the Peabody Award, 1946; etc. He has composed five symphonies, symphonic poems, works for chorus and orchestra, an opera, a piano concerto, an organ concerto, and many other shorter works.

Dr. Halliday chose to perform *Streams in the Desert* to honor his former teacher, Dr. Hanson, at the time of his seventy-fifth birthday. This work was commissioned in 1969 by the International Center for Arid and Semi-Arid Lands Studies of Texas Technological College in Lubbock for its *Focus on the Arts Festival*. The text is taken from Isaiah 35:

The wilderness and the solitary place shall be glad for them;
And the desert shall rejoice, and blossom as a rose.
It shall blossom abudantly, and rejoice even with joy and singing:
It shall blossom abundantly, and rejoice even with joy and singing:
The glory of Lebanon shall be given unto it. . . . they shall see the glory of the Lord.
Then shall the eyes of the blind be opened, and the ears of the deaf unstopped.
Then shall the lame man leap as an hart, and the tongue of the dumb shall sing:
For in the wilderness shall waters break out, and streams in the desert.
And the parched ground shall become a pool, and the thirsty land springs of water. . . .
And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads:
They shall obtain joy and gladness, and sorrow and sadness shall flee away.

Mount of Olives ..... Ludwig van Beethoven

Soloists

Sopranos (Seraph): Barbara B. Johnson,* Marilyn C. Rudolph
Tenors (Jesus): Steven Green,* Terry McCombs
Basses (Peter): Walter B. Rudolph, R. Des Wilson*

This work was the only oratorio composed by Beethoven. It was first performed on April 5, 1803, in Vienna and was immediately successful. In 1811 Beethoven wrote to his publishers, "If there is anything remarkable about this oratorio, it is the fact that it is my first and earliest work of the kind, and that it was written in a fortnight in the midst of continual tumult, anxiety, and trouble (my brother was mortally ill at the time)." Beethoven relates in a letter of January 23, 1824, that the words were written by himself, with the assistance of the poet, Franz Xaver Huber. He desired to write another oratorio and was commissioned by the Gesellshaft der Musikfreunde to compose one but never found a text which suited or inspired him.

*To sing Wednesday night

ORATORIO CHOIR

Soprano I
Linda Jane Bowman
Gayle Bush
Rebecca Byars
Lynette Dean
Marilyn Fisher
Patsy Flanders
Mary Jane Grant
Joyce Hebdon
Jane Keeler
Treva Kofoed
Sydney Larsen
Patricia Lundeen
Becky McCook
Moneta Murdock
Nancy Murray
Louise Reimann
Karla Rogers
Christine Rowell
Connie Smith
Marsha Stokes
Ramona Tew
Lorraine Wanlass
Judy Warburton
Alice Watson
Jeannie Wilbur

Soprano II
Anne Alexander
Gayle Collette
Jane D'Albini
Barbara Davies
Kaleen Faull
Gayle Gunn
Jana Hall
Kerstin Hamp
Sally Hicken
Julee Jacobson
Barbara Johnson
Lois Johnson
Marian Nicholayson
Bonnie Peterson
Susan Rameson
Doris Roberts
Denise Shelley
Marianne Snell
Starla Swenson
Janeen Walunas
Pat Weise
Susan Worts
Debbie Wright
Nina Wyatt

Alto I
Christiane Adams
Judy Babbel
Judy Bateman
Teena Brubaker
Pauline Cook
Debbie Davies
Carla Dunbar
Rose Egley
Alison Farnsworth
Dona Fitch
Pam Greene
Pam Hart
Noreen Hiatt
Cora Mann
Arlene McClellan
Gwen Moore
Eileen Newman
Jane Putt
Claire Richards
Jean Seymour
Gloria Slade
Carma Lee Spencer
Vicki Streeter
Renee Towers
Cosette Vance
Dorothy Wagstaff
Vickie Workman

Alto II
Rinda Abegg
Kathy Boswell
Sheila Draughon
Nancy Erickson
Lois Farnes
Chris Fowler
Kelli Cragun
Sandy Ham
Pam Hickman
Karen Hunt
Nancy Ipson
Chris Jeppsen
Jeanne Johnson
Christy Knight
Barbara La Pray
Chris Lisonbee
Nita McKenzie
Debbie Ott
Joan Richards
Maureen Richins
Nancy Romans
Merle Shumway
Andrea Steele
Vicki Stoehr
Julie Ann Swain
Trudy Tyler
Mary Young

Tenor I
Darrel Anderson
Rod Andrew
Chuck Bassett
Dennis Bernards
David Jensen
Wayne Loose
Eugene McHugh
Jim Peterson
William Stirland
Dennis Yarrington
Jon Yarrington

Tenor II
Dave Beckstrand
Dan Ecklund
Norman Fobert
Martin Frandsen
Greg Hansen
Mark Howard
Ryan Johnson
John King
Bruce Stephenson
William Teschner
Dave Wood

Bass I
Jim Adams
Stephen Fairbanks
David Farnsworth
Chuck Gilmore
Thom Harrison
Mike Hendren
Gerry Homer
Tracy Livingston
David Olson
Mike Pulsipher
Barry Sams
Winston Scoville
Tim Stratford
Marc Stringer

Bass II
Mike Adams
Victor Austin
Mark Banta
Gordon Bibbins
Dennis Braithwaite
Rich Cheeney
Stephen Gates
Ted Larsen
John Lewis
Alan Littell
Sam Madsen
Jeff Osborn
Vernon Redd
Steve Stinger
Lee Workman

Ron Staheli, *assistant director*
Cathy Jones, *accompanist*
Norman Fobert, *president*
Lois Johnson, *vice-president*
Teena Brubaker, *secretary*

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Dennis Bernards, *treasurer*
Eileen Newman, *historian*
Dennis Braithwaite, *photographer*
James Adams, *publicity chairman*
Trudy Tyler, Rod Andrew, *social chairmen*

No. 9.—RECITATIVE.

Jesus.

Then welcome, death, which I shall suffer, for man's redemption, on the cross. Oh! ye who in the cold grave are lying, whom eternal sleep within its arms holds fast, ye shall rejoice, to bliss ye shall awaken.

No. 10.—CHORUS.

Soldiers.

We surely here shall find him,
And take and safely bind him,
Escape is quite in vain;
Yea, this deceiver shall be slain.

No. 11.—RECITATIVE AND CHORUS.

Jesus.

They who to take me have been hither sent are drawing nigh.

My Father, oh, let the hours of pain in rapid flight pass over me; let them fly swift as the clouds, by a storm wind driven, across the sky are borne.

Yet, not my will, nay, Thine rather, be accomplished.

Soldiers.

Behold him, the deceiver, who dares to say that he is King instead of Caesar. Then seize and bind him fast.

Disciples.

What means this crowd and tumult? Our deadly foes are nigh us! with cruel soldiers round us, ah, whither can we fly? 'Tis in vain, we cannot fly! Have mercy, oh, have mercy.

No. 12.—RECITATIVE.

Peter.

Not unchastised shall this audacious band on Thee, O Lord, my Friend and Master, their shameless hands be laying.

Jesus.

Oh, let thy sword within its sheath remain. Were it the will of my heavenly Father from out the hands of these my foes to save me, more than twelve legions of His angels would now be sent for my defence.

No. 13.—TRIO.

Peter.

Mine inmost heart is burning
With righteous wrath and zeal,
I would that all my vengeance
Thine impious foes might feel.

Jesus.

Thou shouldst not ask for vengeance,
For thou hast come to know
That men should love each other,
And pardon ev'ry foe.

Seraph.

Give ear, O man, and hearken;
By God alone is taught
The holy lore of loving
In deed, and word, and thought.

Jesus and Seraph.

O sons of men, with gladness
This holy law fulfil;
To love whoe'er may hate you,
As God Himself doth will.

No. 14.—CHORUS.

Soldiers.

Hast! and seize upon the traitor,
Here no longer let us stay;
Death awaits the evil-doer,
Drag him quickly hence away.

Disciples.

Ah! for his sake we shall suffer,
They will drag us hence away;
They will cast us into bondage,
And our Master they will slay.

RECITATIVE.

Jesus.

All my pain will soon be over,
My redeeming work be done;
Soon will death and hell be vanquish'd,
And the fight be wholly won.

No. 15.—CHORUS.

Hallelujah unto God's Almighty Son!
Praise the Lord, ye bright angelic choirs, in holy songs of joy.
Man, proclaim His grace and glory!
Hallelujah!

No. 1.—INTRODUCTION.

No. 2.—RECITATIVE.

Jesus.

My Father, O my Father, be Thou my comfort, give me strength to bear.

Now is the hour approaching when I suffer. I chose to meet this hour, before the world, at Thy command, in order newly stood. I hearken to the voices of Thy Seraphs; they cry aloud, Who will, in place of man, before Thy judgment-seat appear?

O Father! I appear at this their call. A Saviour will I be, atoning, I alone, for all mankind. How could this feeble race, from dust created, ever meet a judgment which I, Thine only Son, can scarce endure?

Behold how fearfulness, how pains of death, upon my soul have seized.

My heart is faint, my Father, O comfort me!

No. 3.—ARIA.

All my soul within me shudders
At the torments drawing near;
And my members greatly tremble
With an overwhelming fear

I am full of heavy sorrow
At the thought of mortal pain;
Drops of blood, the sweat of anguish,
From my forehead fall like rain.

Father! bow'd with fear and sorrow,
Lifts Thy Son his prayer to Thee;
By Thy power to save unbounded,
Take this cup away from me.

No. 4.—RECITATIVE.

Seraph.

Now tremble, Nature, for this is God's own Son! Behold him! on the earth he lies; of his Father quite forsaken; enduring unspeakable pain. The Holy One! He is prepared a bitter cruel death to suffer; that so the sinners whom he loves, from death may be delivered, and enter life eternal!

No. 5.—ARIA

Praise the Redeemer's goodness;
Mankind, proclaim His grace:
He dies in loving-kindness,
To save your sinful race.

Oh, triumph, all ye ransom'd;
Ye shall to bliss attain,
If ye in love unfailing,
In faith and hope, remain.

But woe to those despising
The blood for them pour'd out;
A curse from God awaits them,
And judgment is their lot.

No. 6.—SOLO and CHORUS.

Oh, triumph, all ye ransom'd!
Ye shall to bliss attain,
If ye in love unfailing,
In faith and hope remain.

But woe to those despising
The blood for them pour'd out;
A curse from God awaits them,
And judgment is their lot.

No. 7.—RECITATIVE.

Jesus.

Canst thou, O Seraph, now declare the mercy of my heavenly Father? Will He remove the fear of death from me?

Seraph.

Thus saith Jehovah: Until is quite fulfilled the mystery of death to make atonement, so long the race of man is cast away, deprived of any part in life eternal.

No. 8.—DUET.

Jesus.

On me, then, fall Thy heavy judgment;
Its weight, my Father, let me bear;
On me be pour'd the stream of anguish,
If Thou but Adam's children spare.

Seraph.

Down-stricken do I see the Great One
For grief and pain his spirit fails:
I tremble, and myself am feeling
The mortal fear which him assails.

Both.

Though great the pain, the grief, the terror,
From God's own hand on him outpour'd;
From God's own hand on me outpour'd;
Yet greater far the love and mercy
Wherewith his heart doth man regard.

PHILHARMONIC ORCHESTRA

Lawrence Sardoni, *rehearsal director*

First Violins
Juleen Boothe, *concertmaster*
Gae Lynn Allen
Ted Ashton
Denise Clark
Sharon Cook
Sylvia Dunkley
Sandy Jackson
Carolyn Jacobson
Alice Jarvis
Claudia Laycock
Jennifer Lewis
Susie Rech

Second Violins
Karen Jones, *principal*
Ron Fischer
Lorraine Fry
Denise Gardner
Linda Haldeman
Sylvia Heward
Dauna Morgan
Janet Owens
Don Pyne
Kathy Reeder
Sue Shipp
Cynthia Thorley

Violas
Christine John, *principal*
Michael Bettwieser
Linda Blake
Christine Campbell
Carolyn Lindsay
Allen Pearce
Kathy Slagle

Cellos
Brent Taylor, *principal*
Conley Christensen
Linda Christensen
Stanley Green
Janenne Lamm
Phyllis Milner
Cathy Wheelwright

Basses
Ike Egan, *principal*
Janet Cromar
Marty Dommer
Gary Milner
Karl Stice
Laurie Stout

Piccolo
Kay Asay

Flutes
Peggy Howell
Jilene Goodwin
Kay Asay

Oboes
Roger Watson
Wayne Potts
Lionel Francois

English Horn
Lionel Francois

Clarinets
Daron Bradford
Paul Curtis
David Walter

Bassoons
Margo Eatough
Paul Means

Contrabassoon
John Bush

French Horns
David Bartholomew
Pamela Langlois
Vincent Echols
Pat Ellsworth

Trumpets
Dennis Husted
Ed Robbins
Bruce Palmer

Trombones
Ted Buttcane
John Hawkins
Michael Willson

Tuba
Rick Lockwood

Timpani
Bill Asay

Percussions
Ken Hodges
Steven Prizer
William Nelson

Piano
Cathy Jones

Harp
Jan Clark

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Friday — November 19, 1971
No. 20 — Madsen Recital Hall

PROGRAM*

The Three Solitaires ..... Victor Herbert
Harold Henderson, Ross Spencer, Greg Stott, trumpets

Adagio, from Opus 77 ..... Adolphe F. Wouters
Doug Berry, Sheryl Jeppson, Geri Smithson, Faith Cookson, flutes

Saxophone Quartet ..... Burnet Tuthill
Andante
Richard Shelley, alto saxophone — David Wagaman, tenor saxophone
Diane Lunt, alto saxophone — Bob Prina, baritone saxophone

Chorale Reflection ..... David Uber
Shaun McCausland, Ken Lacy, Kathleen Chapin, baritones

Praeludium and Fugue in D Minor ..... J. S. Bach - Hite
Renee Harris, B-flat clarinet — Debbie Spackman, B-flat clarinet
Sherrie Heilbut, B-flat clarinet — Debby Tate, B-flat clarinet
Sandy Mathews, B-flat clarinet — Mark Wilcox, B-flat clarinet
Valrie Percevault, B-flat clarinet — Mary Ann Mullis, alto clarinet
Christine Warner, bass clarinet — Leilani Akins, bass clarinet
Joan Skidmore, contrabass clarinet

Cansonetta ..... F. H. McKay
Chorale
Boat Song
Terry Slade, Louis Carr, Richard Doty, Reed Fehlberg, horns

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

FACULTY STRING QUARTET

Percy Kalt, *violin*
Barbara Williams, *violin*
David Dalton, *viola*
Robert Ashby, *cello*

8:00 p.m.
Friday, November 19, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 18

PROGRAM

Quartet in D Major, K. 499 ..... Mozart

Allegretto
Menuetto: Allegretto
Adagio
Allegro

Three Pieces for String Quartet ..... Stravinsky

INTERMISSION

Quartet No. 2, op. 17 ..... Bartok

Moderato
Allegro molto, capriccioso
Lento

Quarttetsatz in C Minor ..... Schubert

Allegro assai

PROGRAM NOTES

Completed in the *Figaro* year, 1786, this Mozart quartet differs considerably from its predecessors, taking a step in the direction of modern artistic development. The opening theme with its delicate freshness pervades the entire movement, leaving in its wake many deceptive cadences and enharmonic fluctuations in the Schubertean manner. The Minuet is placed second instead of in its usual third movement position. The Adagio displays breadth and yet is charged with a vigor mingled with serenity that characterizes the whole quartet. In the development section of the finale, we may witness a thrilling struggle between two subjects, one emerging victorious. Precisely how the filmy opening moves into this precipitation, the listener may discover for himself.

Stravinsky wrote these miniatures in 1914, but they appear in 1929 as orchestral studies with titles: I. Dance, II. Eccentric, III. Hymn. These titles would be appropriate to the musical language if it did not move so radically within a more absolute domain. They are studies devoid of any programmatic contents, prompting a critic to write, "If this sort of thing becomes prevalent, then the end is near." The listener becomes immediately aware of the strict discipline to which Stravinsky has subjected himself. In the first movement, the four instruments play four seemingly unrelated parts. For example, the first violin plays a gay melody utilizing several patterns on only four pitches, and the viola plays a little more than a single pitch through the entire movement. In Stravinsky's own words, "All music is nothing but a succession of impulses and repose." He has composed in almost every idiom—his works, in total, show a complete metamorphosis of style—and the frequent attempts to achieve a synthesis of tonal and atonal music "which represent two irreconcilable worlds is a chimera." *Three Pieces* seem to mirror fragments of illustrious predecessors: the oriental charm of *The Fire Bird* (1910), the vulgarity of *Petrushka* (1911), and the elemental primitivism of the renewal of life in *The Rite of Spring* (1913).

Before Bartok's Quartet No. 2 came into being, his style had undergone considerable development. Modal and pentatonic scales, free employment of the twelve chromatic tones horizontally and vertically, and even peasant songs show a marked influence in this quartet. "He never discarded his affection for the quasi-brutal, insistent rhythms of the country-dance type, prevailing in all the southeastern regions of Europe." The first movement presents a mood of dreamy unrest, punctuated by moments of energy, but finally subsiding into a wistful calm. The Scherzo recalls with peasant crudities. Kodaly compares these dissonances to those of Bach—that there occur not only passing tones, but passing phrases; dissonance, then, of melodic origin. The lente is a plaintive rhapsody, projecting the mood of a dirge.

Schubert did little to extend the formal limits of symphony or sonata, but he endowed them with a magic, a romance, a sweet naturalness, which no one yet approached. He has been called the greatest melodist of all time, preferring developments in which the themes are continually repeated with many key changes, producing bright, rich colors. Written in 1820, sketches were made for a second movement. Whether or not Schubert intended this audacious, almost Wagnerian work to be the first movement of a full-length quartet, it represents one of his most significant chamber music compositions.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

LOS ANGELES PHILHARMONIC ORCHESTRA

Zubin Mehta, *music director*

8:00 p.m.
Saturday, November 20, 1971
George Albert Smith Fieldhouse

1971-72 Series No. 9

PROGRAM

Symphony No. 31 in D, K. 297 (Paris) ..... Mozart

Allegro assai
Andantino
Allegro

Suite from *Romeo and Juliet* ..... Prokofiev

The Montagues and the Capulets

Death of Tybalt

The Balcony Scene

Dance of the Maids from the Antilles

Romeo at Juliet's Tomb

INTERMISSION

Symphony No. 4 in E Minor, op. 98 ..... Brahms

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

LOS ANGELES PHILHARMONIC ORCHESTRA

Zubin Mehta, *music director*
Gerhard Samuel, *associate conductor*
William Kraft, *assistant conductor*

First Violins
David Frisina, *concertmaster*
Irving Geller
Eliot Chapo
Otis Igelman
Glenn Swan
Manuel Newman
Mark Kramer
Lily Mahler
Tze Koong Wang
Haig Balian
Charlotte Sax
Richard Leshin
Myrtle Beach
Robert Witte
William Heffernan
Albert Karmazyn

Second Violins
Harold Dicterow*
Jeanne Aiken
Robert Korda
Jack Gootkin
Lori Stern
Fred Broders
Roy Tanabe
Barbara Durant
William Rankin
Clarence Schubring
Janet DeLancey
Michael Nutt
Alex Bottero
Olga Balogh
Carlo Spiga

Violas
Jan Hlinka*
Alan de Veritch
Armand Roth
Albert Falkove
Irving Manning
Arthur Royval
LeRoy Collins
Sidney Fagatt
Jerry Epstein
George Serulnic
Susan Winterbottom
Charles Lorton

Cellos
Kurt Reher*
Nino Rosso
E. Vance Beach
Edwin Geber
Howard Colf, Jr.
Karl Rossner
Phyllis Ross
Wladyslaw Przybyla
Gabriel Jellen
Don Cole
Mary L. Zeyen
Daniel Rothmuller

Basses
Richard Kelley, Sr.*
Harold Brown
Elmer Heintzelman
William Torello
Richard D. Kelley, Jr.
Frank Granato
Milton Nadel
Arni Heiderich
Emilio De Palma
Dennis Trembly

Flutes
Roger Stevens**
Anne Diener Giles**
Roland Moritz
Miles Zentner

Piccolo
Miles Zentner

Oboes
Bert Gassman**
Barbara Winters**
Donald Muggeridge
William Kosinski

English Horn
William Kosinski

Clarinets
Kalman Bloch**
Michele Zukovsky**
Merritt Buxbaum
Franklyn Stokes

Bass Clarinet
Franklyn Stokes

E-Flat Clarinet
Merritt Buxbaum

Bassoons
David Breidenthal**
Alan Goodman**
Walter Ritchie
Frederic Dutton

Contrabassoon
Frederic Dutton

Horns
Sinclair Lott**
Henry Sigismonti**
Ralph Pyle
George Price
Hyman Markowitz
Robert Watt

Trumpets
Robert Di Vall*
Irving Bush
Thomas Stevens***
Mario Guarneri

Trombones
Byron Peebles**
Dennis Smith**
Herbert Ausman

Bass Trombone
Jeffrey Reynolds

Tuba
Roger Bobo

Timpani
William Kraft

Percussion
Walter Goodwin
Charles DeLancey
Mitchell Peters

Harps
Stanley Chaloupka
Paula Schertzinger

Piano
Shibley Boyes

Librarian
Sune Johnson

Personnel Manager
Joseph Fishman

Stage Manager
George Coble

*Principal
**Coprincipal
***Associate Principal

Administration
Ernest Fleischmann, *executive director*
Jaye Rubanoff, *orchestra manager*
Robert Matthews, *business manager*
Jay Heifetz, *director of promotion*

V. Romeo at Juliet's Tomb

The love theme (recalled from number 3) points up the tragedy with overwhelming poignance. At the very end, a contrabassoon speaks as from the depths of the tomb but is silenced by soft shimmering strings above which a piccolo sings sweetly.

Symphony No. 4 in E Minor, op. 98

The first movement begins with a lovely, wistful melody filled with sighs (the downward intervals) and yearnings (the upward ones). Intensity increases as a vital second theme in the cellos is urged along by an accompaniment figure of rugged strength, a figure derived from the preceding material. As the tale unfolds, there are mysterious forebodings contrasted with fist-clenched declarations. A particularly impressive moment occurs at the end of the development: the winds intone the main theme in extended note values; the strings answer in husked tones, ominously swooping up and down. The procedure is repeated and then the melody proceeds on its familiar path as if nothing unusual had just happened to it. Tensions reach their height when the lyric main melody is made to proclaim in fortissimo urgency the very act which rushes the thereby unleashed materials to a profoundly dramatic conclusion.

The slow movement begins in desolation with the horns immediately joined by bassoons, oboes, and flutes, intoning a compact theme which seems to hang in Phrygian space. This melts into a less desolate but still lonely version of the same melody in major tonality. The melodic atmosphere warms considerably and a spark of defiant agitation is ignited, but the central mood is that of resigned serenity, a mood that can be cast out only by the unleashing of such a fury as Brahms has in reserve for us in the scherzo movement.

To heighten the brilliance of this bravura intruder, the composer has added to its orchestration a piccolo, contrabassoon, and triangle. Effect achieved. The exuberance of the scherzo's main theme is set into contrast by a slight but insinuatingly charming melody, following the entry of which the movement travels a course that ranges from puckishness to unrestrained joviality.

The abandon is not to last. The grimness of the symphony's denouement is announced by a brief, severe theme in winds and brass—to the latter group trombones have been added, and they supply their pound of gravity. The movement, it turns out, is severe not only by virtue of its theme but also its formal design—a passacaglia, the strictness of which Brahms handles with such consummate mastery that the formalism becomes secondary to the exalted creativity. The theme, borrowed from Bach's Cantata No. 150 and altered only slightly, is in triple time and eight measures in length, and, in centuries-old passacaglia fashion, unfolds in a series of continuous variations. A search for the theme is at times futile, so hidden is it. Never hid though is the driving force of the music. The power that propels the symphony to its inexorable fate is everywhere apparent and totally gripping.

PROGRAM NOTES

Symphony No. 31 in D, K. 297

Mozart's autographs of the first two movements—the third does not exist in his hand—show that he had to work very hard to accommodate his genius to the prevailing Parisian fashions. At first he seems to have planned the symphony on a very large scale, and the autograph shows numerous cuts—no less than seven bridge passages between the first and second subjects of the first movement were eliminated as was an extended E-minor passage in the slow movement. But the greatness of composers is sometimes manifested as much by their rejections as by their inventions. This is not the place to examine Mozart's excisions in shaping the "Paris" symphony, for even a casual hearing of the work as Mozart left it demonstrates the soundness of his self-criticism; the imagination with which he manipulated, as required, the fashionable cliches of the time and place; and the perfection of his craft. His letters to his father exhibit a humorous contempt for the French fashions as well as a justifiable pride in beating the French at their own game. He was particularly pleased with the way he handled the *premier coup d'archet*. And well he should have been, for he turned that cliche into a structural device of considerable weight and thematic significance, using it not only as a signal for important joints in the structure but also as a subject for imitative treatment and as a key to open the door to modulations. Another part of Le Gros's prescription, saying everything twice, became a game, for as often as not Mozart made subtle variations that make the attentive listener chuckle with delight.

What has been said so far applies to the outer movements only, for Le Gros was not content with the slow movement; he thought it too long and too modulatory. Neither criticism seems justified now, but to oblige the impressario, Mozart composed a substitute movement, somewhat shorter and simpler. He wrote his father that he preferred it to the original. But it fell into oblivion and was not rediscovered until about 1955. It is the original that survives.

Suite from Romeo and Juliet

I. The Montagues and the Capulets.

An angry dissonance suggests the eventual tragedy. The arrogance of the feuding families is pictured in the long striding steps of the string theme and the horns' haughty countertheme. A contrasting middle section has the colorful shadings of harp, triangle, tambourine, snare drums, and glissando violas accompanying the sinuous flutes. To this arrangement violins and celesta add their countermelody. The return of the striding melody is initiated by the saxophone, and the families are in fullanimosity again.

II. Death of Tybalt

Romeo avenges his friend Mercutio, who has just met death at the hand of Tybalt. This is the wedding day of Romeo and Juliet, and Romeo, at first reluctant to engage in battle, now slays the murderer of Mercutio. The dueling music swirls, careens, and lunges dizzily; Tybalt's death agonies are accompanied by fifteen throbbing timpani and woodwind punctuations; then to a searing theme the fallen Tybalt's body is borne away.

III. The Balcony Scene

For what is possibly the most well-known single episode in all of Shakespeare, Prokofiev conjurs a mood of silvery midnight. The music rises to a level of impassioned ardor but always remains luminous, exalted.

IV. Dance of the Maids from the Antilles

A purely ornamental dance not intrinsic to the action. To the accompaniment of maracas and tambourine, violin and woodwind solos define the dance performed when Paris presents a gift of pearls to Juliet.

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Monday — November 22, 1971
No. 21 — Madsen Recital Hall

PROGRAM*

Trionata ..... W. S. Erickson
Bruce Bond, Blake Anderson, Roger Smith, trumpets

Trio No. 2, from Opus 83 ..... James S. Hook
Allegretto
Andantino siciliano
Steve Monson, Rebecca Wood, Renee Burgess, flutes

Divertimento No. 2 ..... W. A. Mozart
Allegro
Cynthia Hughes, B-flat clarinet
Chris Kimura, B-flat clarinet
Brent Ruggles, bassoon

Two Festive Pieces ..... Hans Leo Hassler & Giovanni Croce
David Isom, Ben Kimball, Susan Wahlen, Lynn Meizner, trombones

Scherzo ..... Mielanz - Voxman
Jeannine Allen, alto saxophone — Merrill Larsen, tenor saxophone
Tom Ajax, alto saxophone — Bob Prina, baritone saxophone

Statement ..... Sharon Richardson
Hollis Pincock, Blair Clawson, Dale Heaton, LeRoy Crawford, tubas

Quartet ..... Conradin Kreutzer
Allegro
Lana Rothwell, flute — Kent Smith, oboe
David Burger, B-flat clarinet — Elizabeth Hernandez, bassoon

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

STUDENT CHAMBER RECITAL

8:00 p.m.
Wednesday, December 1, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 27

PROGRAM

Christmas Setting on "A Solis Ortus Cardine" ..... Michael Praetorius

Prayer on Christmas Eve ..... Mary Lou Prince

Mary K. Burton, *soprano recorder*
Ruth Hay, *alto recorder*
Karen Heninger, *tenor recorder*
Terry Tanner, *tenor recorder*
Carolyn Flatley, *tenor recorder*
Mary Lou Prince, *rebec*
Pamela Hamblin, *treble viola da gamba*
Jeff Osborn, *cornamuse*
Barbara Hart, *bass viola da gamba*
Keith Loraine, *dulciane*
Patricia Burton, *bass recorder*

Partita ..... Irving Fine

I. Introduction and Theme: Allegro moderato
II. Variation: Poco vivace
III. Interlude: Adagio
IV. Gigue: Allegro

Peggy Howell, *flute*
Roger Watson, *oboe*
Daron Bradford, *clarinet*
Paul Means, *bassoon*
Pamela Langlois, *horn*

Quartet in E-flat Major, op. 125, no. 1 ..... Schubert

Allegro moderato
Scherzo: Prestissimo
Adagio
Allegro

Ann Christensen, *violin*
Jenny Lewis, *violin*
Candace Harritt, *viola*
Debbie Birch, *cello*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

CHAMBER ORCHESTRA

DAVID DALTON, *director*

Performing

THE SEASONS

by

ANTONIO VIVALDI

Four descriptive concerti as "An Essay in Harmony and Invention"

8:00 p.m. and 9:30 p.m.
Thursday, December 2, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1971-72 Series No. 22

PROGRAM

ITALIAN READER: PHILIP SPARTANO
ENGLISH READER: MAX GOLIGHTLY

Spring
- Allegro
- Largo
- Allegro

Tamara Nielsen, *soloist*

Summer
- Allegro non molto
- Adagio
- Presto

Laura Dale, *soloist*

Autumn
- Allegro
- Adagio
- Allegro

Joan Larsen, *soloist*

Winter
- Allegro non molto
- Largo
- Allegro

Patrice Anderson, *soloist*

INTERMISSION: REFRESHMENTS

Following the intermission, the performance will be repeated.

CHAMBER ORCHESTRA

Violins

Patrice Anderson
Laura Dale
Jeanette Ensley
Tara Hardy
Joan Larsen
Tamara Nielsen
Kathy Nyborg
Dan Pack

Violas

Steven Day
Leslie Erickson
Candace Harritt

Cellos

Julie Bevan
Debbie Birch

Bass

Kathy Lisonbee

Continuo

Julie Bevan, *cello*
Margaret Van Orman, *harpsichord*

The violin solists are students of Percy Kalt; color slides by Glenn R. Williams.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

DANIEL BACHELDER, *trombone* and *euphonium*
Student of Ralph G. Laycock
Assisted by
JoLayne Laycock, *piano*
Danny Butler, *percussion*

in

GRADUATE RECITAL

4:00 p.m.
Tuesday, December 7, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 25

PROGRAM*

Sonata, op. 17 ..... Ludwig van Beethoven

Allegro moderato
Poco adagio, quasi andante
Rondo: Allegro moderato

Suite (unaccompanied) ..... Leslie Bassett

Slow, free, and expressive
Fast and with energy

Three Pieces ..... Halsey Stevens

Allegro moderato
Andante
Allegro

INTERMISSION

Conversations in Abstract (for trombone, piano, and percussion) ..... Daniel F. Bachelder

Lento
Allegro

Sonata (1942) ..... Paul Hindemith

Allegro moderato maestoso
Allegretto grazioso
Allegro pesante
Allegro moderato maestoso

*The first half will be performed with euphonium

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday
No. 26

December 8, 1971
Madsen Recital Hall

PROGRAM*

Valse in C-sharp Minor, op. 64, no. 2 ..... Chopin
Rigaudon, from Le Tombeau de Couperin ..... Ravel
Chris Lisonbee, piano

Poem ..... Griffes
Peggy Howell, flute
Claudia Laycock, piano

Piezas infantiles ..... Ginastera
Richard Keys, piano

Ziegeunerlieder ..... Brahms
Christine Britsch, mezzo-soprano
JoLayne Laycock, piano

Reflets dans l'eau ..... Debussy
Mary Beth Cooper, piano

Prelude and Fugue in D Minor ..... Buxtehude
Chorale Prelude: Das alte Jahr vergangen ist ..... Bach
Judy Northcott, organ

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

SYMPHONIC BAND

Newell K. Dayley, Avery L. Glenn, *directors*

8:00 p.m.
Wednesday, December 8, 1971

de Jong Concert Hall

Franklin S. Harris Fine Arts Center

1971-72 Series No. 28

PROGRAM

The Silver Quill ..... Dale Harpham and Sammy Nestico

The Dragoons of Villars Overture ..... L. Aimé Maillart-Barnes

Folk Festival (from the motion picture *The Gadfly*) ..... Dmitri Shostakovich-Hunsberger

Five Miniatures ..... Joaquin Turina-Krance
- Dawn
- The Sleeping Village
- Promenade
- The Approaching Soldiers
- Fiesta

Pageant Overture ..... Ronald Lo Presti

INTERMISSION

The Gallant Seventh March ..... John Philip Sousa

Sierra Overture ..... Leon Dallin

Variations on a Korean Folk Song ..... John Barnes Chance

Paint Your Wagon ..... Allan Jay Lerner-Cacavas

Masque ..... W. Francis McBeth

COMING EVENTS

December 9	Birgit Finnila, *contralto* Lyceum	8:00 p.m., de Jong Concert Hall
December 10-11	A Cappella Choir	8:00 p.m., de Jong Concert Hall
December 14	Women's Chorus	8:00 p.m., de Jong Concert Hall
December 16	Wind Symphony	8:00 p.m., de Jong Concert Hall

SYMPHONIC BAND

Newell K. Dayley, Avery L. Glenn, *directors*

Flutes
Douglas Berry
Renee C. Burgess
Faith Cookson
Sheryl Jeppson
Steve Monson
Lana Rothwell*
Geri Smithson
Rebecca Wood

Oboes
Betty Ann Hansen
Kent Smith*

Bassoons
Elizabeth Hernandez*
Brent Ruggles

Clarinets
David Burger*
Renee Harris
Sherrie Heilbut
Cynthia Hughes
Chris Kimura
Gerald Matthews
Sandy Matthews
Mary Ann Mullis
Valrie Percevault
Debbie Spackman
Debby Tate
Mark Wilcox

Alto Clarinet
Tom Dupaix

Bass Clarinets
Leilani Atkins
Christine Warner*

Contra Bass Clarinet
Joan Skidmore

Alto Saxophones
Tom Ajax
Jeannine Allen
Diane Lunt
Richard Shelley*

Tenor Saxophones
Merrill Larsen
David Wageman*

Baritone Saxophone
Bob Prina

Trumpets-Cornets
Blake Anderson
Bruce Bond
Pat Erickson
Harold Henderson*
Roger Smith
Ross Spencer
Greg Stott

French Horns
Louis Carr
Richard Doty
Reed Fehlberg
Terry Slade
Lynn Wood*

Trombones
David Isom*
Benny Kimbell
Steve Ligon
Lynn Meizner
Susan Wahlen

Baritones
Kathleen Chapin
Ken Lacey
Shaun McCausland*

Tubas
Blair Clawson*
Leroy Crawford
Dale Heaton
Hollis Pincock

Percussion
Scott Baird
Bill Currier
Mark Evans*
Mel Morrison
Kathy Reeder

*Section Leader

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

PAUL BROWN
GEORGANNE DOTY
JOHN KELLY
JANICE BURTON
PAUL DUNCOMB

Organ Students of

J. J. Keeler, William Foxley, and John Longhurst

in

RECITAL

6:45 p.m.
Thursday, December 9, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 35

PROGRAM

I

Fantasia in G Major ..... Bach
Chorale Prelude: When in the Hour of Deepest Need ..... Bach
Siciliano ..... Bach

Paul Brown

II

Partita on "Awake, My Heart with Gladness" ..... Peeters

Georganne Doty

III

Three Chorale Preludes ..... Bach
In Quiet Joy
To Shepherds, as They Watched by Night
Come God, Creator, Holy Ghost

John Kelly

IV

Gloria in Excelcis ..... Reger
Chorale Prelude: Sleepers, Awake, a Voice Is Calling ..... Peeters
Chorale Prelude: We Now Praise God in the Highest ..... Schroeder

Janice Burton

V

Allegro, from Trio Sonata No. 1 ..... Bach
Chorale Prelude: Blessed, Ye Who Live in Faith Unswerving ..... Brahms
Chorale Prelude: A Mighty Fortress ..... Peeters

Paul Duncomb

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

BIRGIT FINNILA, contralto

PAUL LYDDON, *at the piano*

8:00 p.m.
Thursday, December 9, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 32

BIRGIT FINNILA
Contralto

PAUL LYDDON,
at the piano

I

Ah! Belinda	Purcell
Venus' Song	Purcell
Hark How All Things	Purcell

II

Four Serious Songs	Brahms
Denn es gehet dem Menschen	
Ich wandte mich	
O Tod, wie bitter	
Wenn ich mit Menschen	

III

Nacht und Träume	Schubert
Gretchen am Spinnrade	Schubert
Rastlose Liebe	Schubert

INTERMISSION

IV

Gebet	Wolf
In dem Schatten meiner Locken	Wolf
Anacreon's Grab	Wolf
Du denkst mit einem Fädchen	Wolf

V

Songs by the Sea	Gösta Nyström
Ute i skären	
Nocturne	
Havets visa	
Jag har ett hem vid havet	
Jag väntar manen	

VI

Melody	Ture Rangström
An Old Dance Tune	

II

Four Serious Songs — Johannes Brahms

1. *Denn es gehet dem Menschen*
   One thing befalleth the beast and the sons of men, the beast must die, the man dieth also; to beast and man one breath is given and a man is not above the beast because all things are of vanity.
2. *Ich wandte mich*
   So I returned and did consider all the oppressions done beneath the sun and there was weeping and wailing from those that we oppressed and had no comfort.
3. *O Tod, wie bitter*
   O death, oh death, how bitter art thou unto him that dwelleth in peace, to him that hath joy in his possessions.
4. *Wenn ich mit Menschen*
   Though I speak with the tongues of men and angels, and have not charity, am I become as a sounding brass, or a tinkling cymbal. And now abideth faith, hope, charity, these three; but the greatest of these is charity (love).
   I Corinthians 13:1,13

III

Nacht und Träume — Schubert
Blessed night descends bringing forgetfulness in dreams . . . O Night, come back and bring us dreams unending.

Gretchen am Spinnrade — Schubert
I sit at the spinning-wheel, by the window, always watching for him to return. Oh, how I love him, his smile, his winsome eyes, and his kiss; My life could expire on his kiss. My rest is over, until he returns.

Rastlose Liebe — Schubert
To face the fierce storm, the snowdrift, to race through dense fog is to be in love! Rather would I strive to oppose him, than to suffer the joys of love!

IV

Gebet — Hugo Wolf
Lord, send what Thou wilt, good things or bad;
I am satisfied that both come from Thy hands.
Neither with happiness nor with affliction do Thou overwhelm me!
For in between lies gentle moderation.

In dem Schatten meiner Locken — Hugo Wolf
In the shadow of my wind-dishevelled tresses sleeps my beloved one. He calls me serpent, yet I hold him in my arms. Shall I wake him? Ah, no.

Anacreon's Grab — Hugo Wolf
Here, where the rose blooms and vines twine around laurel, where the turtle-dove calls and the cricket loves to be—what grave is here, that all the gods have planted and adorned with life? It is Anacreon's resting place. The happy poet enjoyed spring, summer, and autumn; from the winter, at the last, his mound protected him.

Du denkst mit einem Fädchen — Hugo Wolf
You think you can catch me with a feather; with a glance secure my love. I've caught some others who were higher-flying. I tell you truly: I'm in love . . . but not with you!

V

Songs by the Sea — Nyström

1. Ute i skaren (Out on the Skerries)

   A day will come when the wind stands still, when the high grass sings and the sun has gone to sleep. Then we will go out there to the far away skerries, surrounded by light, gleaming like mirages, carried on foaming waves. A day will come when the wind stands still, when the high grass sings and the sun has gone to sleep.

2. Nocturne

   Silvery night of moonlight, blue billow of night, waves glitter without voice, following each other. Shadows fall over the road, the bushes on the shore weep softly, black giants watch the silver of the shore. Silence deep in midsummer—sleep and dream. The moon is gliding over the sea, white and tender.

3. Havets visa (Song of the Sea)

   With the song of the sea I am familiar, mountain and forest others may praise from evening until dawn. Sleeping and waking, with waves of the shore my heart is beating. Friends and wife I had to sacrifice, but the song of the sea healed my wound and ships reach the harbor and ships get wrecked and the song of the waves whispers the names to me. From the night I hear His voice who separates water and creates light. What can frighten me? Here I am home in my Father's arms, by the song of the sea.

4. Jar har ett hem vid havet (I have a Home by the Sea)

   I have a home by the sea. Lonely it stands on the hill, far from neighbors—like a bird's nest among the mountains. Here is my home, here I walk and work, here I forget myself and I am happy. I make new flower beds every autumn and meet the eyes of new friends every spring. But sometimes all is just a childish dream, and I hear a voice, strong and calling: Where are you? Where are you hiding? This is not your home, this is not yours. I have a home by the sea, lonely it stands on the hill, far from neighbors—like a bird's nest among the mountains.

5. Jag väntar manen (I wait for the Moon)

   The sun is covered by clouds and still I am blinded. Sorrows lay heavy on my eyelids. In the eyes of others I dare not look. They wish me well, but help no one can give. My only consolation I get by the sea. I hurry there, when darkness falls. I wait for the moon, my friend in need. With him I can talk of someone dead.

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Friday — December 10, 1971
No. 37 — Madsen Recital Hall

PROGRAM*

CHRISTMAS BEFORE 1400

Presented by the Collegium Musicum
Dr. Clifford Barnes, director

Hac in anni Janua (conductus) ..... 13th century
Trotto (dance) ..... 14th century
Nancy Silvester, conductor

Dieu soit en cette maison (ballade)... Adam de la Halle (c. 1230 - c. 1288)
Betty Hammond, conductor

Stantipes imperfecta (dance) ..... 13th century
Daniel Bachelder, conductor

Angelus ad Virginem (fauxbourdon song) ..... 14th century
Doug Bush, conductor

Officium Pastorum (The Shepherds at the Manger)
..... Trans. William L. Smolden
13th century liturgical music-drama
staged by Walter Rudolph

The Angel	Betty Hammond
First Shepherd	John Kelly
Second Shepherd	Lionel Francois
Third Shepherd	Doug Bush
The Midwives	Rosemary d'Arc
	Pamela Lewis
Dancers	Gwen Maughan, Lynne McGhie,
	Bill Wood

Other angels, shepherds, and shepherdesses

Music interpolated into this production:
Alle, Psallite cum luya (motet) - 13th century
Gloria in cielo (lauda) - 14th century
Danse (ductia) - 13th century
Ave Maria (gregorian chant)

(over)

MEMBERS OF THE COLLEGIUM MUSICUM

Daniel Bachelder
Doug Bush
Danny Butler
Rosemary D'Arc
Lionel Francois
Janie Frauzel
Raymond Gobin
Betty Hammond
Jim Jett
John Kelly
Pam Lewis
Gwen Maughan
Lynne McGhie
Dan Pack
Will Salmon
Nancy Silvester
Bill Wood

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Monday — December 13, 1971
No. 31 — Madsen Recital Hall

PROGRAM*

Two Part Invention No. 11 in G. Minor ..... Bach
Will Salmon, piano

Fussreise ..... Wolf
Aprês un réve ..... Faure
Des C. Yarrington, tenor
Rikki Yarrington, piano

Sonata No. 1 in F Major ..... Marcello
Largo
Allegro
Largo
Presto
Debbie Kennard, viola
Lucille Calder, piano

Sonata No. 1 in F Major ..... Marcello
Largo
Allegro
Largo
Presto
Michelle Birkedahl, viola
Lucille Calder, piano

Sonata in C Major ..... Haydn
Allegro con brio
Christine Warner, piano

Sonata No. 5 (Spring) ..... Beethoven
Allegro
Adagio molto espressivo
Scherzo: Allegro molto
Rondo: Allegro ma non troppo
Tara Hardy, violin
Scott Gentry, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

WOMEN'S CHORUS

ROBERT DOWNS, *director*

in

CHRISTMAS CONCERT

8:00 p.m.
Tuesday, December 14, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 23

PROGRAM

I

O magnum mysterium ..... Tomas Luis de Victoria
Glory to God in the Highest ..... Andreas Hammerschmidt
Ave Maria ..... Gustav Holst
Now Come, the World's Salvation ..... J. S. Bach

II

Bell Chorus, from *Symphony No. 3* ..... Gustav Mahler
Sharon Lee Johnson, *alto soloist*

And the Angel Woke the Shepherds ..... Joaquin Nin
Villancico (Christmas Carol) ..... Arr. Victoria Glaser
Jesus the Christ Is Born ..... John Jacob Niles
Noel, Noel, Bells Are Ringing ..... Wilbur Chenoweth

III

Concierto de Navidad ..... Paul Csonka
Amoroso Pastorcillo
Al Niño Jesús
La Nana
Sue Thompson, *soprano soloist*

IV

Love Came Down at Christmas ..... Brian Trant
Infant Holy ..... Arr. Robert Bowlus
The Babe of Bethlehem ..... Bryceson Treharne
Dame Get Up ..... Arr. Richard Donovan
Give to the World, Thy Peace ..... J. B. Moliter

CONCIERTO DE NAVIDAD

Amoroso Pastorcillo (The Loving Shepherd)

Sing ye and dance ye,
  gentle shepherds!
Ye, who in darkness
  and in the shadows
Can worship the sun that
  has not yet appeared!

Al Niño Jesús (To The Child Jesus)

To the hymns of the angels
  that on high resound;
We lift up hosannas
  from our humble ground.
Sing to him, mortals,
  the Redeemer, the Child!
The only-begotten,
  Who down from His throne
Comes this day to die and
  for evil atone!
Glory to Him who
  From heaven descends
In the Lord's name!

La Nana (Lullaby)

Sing and lull him, blessed Mother,
  Lull and sway and sing!
Drowsy is my little Jesus;
  Blessed may He be!
Sprig of sweetest spice, my loved one,
  Lily blossom, He!
Sleep, my soul, my life, my dear one,
  While I sing to Thee!
Sleep, while up from out my bosom
  Wells my tender lay,
And each note, so full of rapture,
  Sings my love to Thee!
Babe, whose flashing eyes so sparkling
  Mean the sun to me,
When you close them darkness covers
  All that I would see;
Yet the time has come to shut them;
  Close those eyes so clear!
Rivulet that runs and babbles,
  Cease thy murmur now.
While the cradle swings, be silent,
  Nightingale, yes, thou!

WOMEN'S CHORUS

Robert Downs, *conductor*
Sharon Lee Johnson, *graduate assistant*
Carolyn Brunson, *accompanist*

First Sopranos

Rebecca Barker
Elizabeth Bott
Barbara Brandell
Andrea Chapman
Nancy Christiansen
Karen Conklin
Carolyn Downs
Haley Earnhardt
Arlene Leake
Christine Low
Mardean Manwaring
Lynne McGhie
Margaret Norton
Sharleen Partridge
Deborah Ray
Bronwyn Rosell
Robyn Rydalch
Marjorie Sealey
Melanie Stevens
Christine Sweeten
Susan Thompson
Nancy Tonks

Second Sopranos

Deanne Allred
Janet Bavender
Beverly Bridge
Laura Decker
Cathy Erickson
Dlora Hall
Ann Johnson
Rachael Johnson
Sharon Johnson
LaRee Judy
Sandra Lewis
Sheila Marin
Linda Maughan
Meredith Mecham
Debra Monk
Diann Sessions
Cheryl Simmons
Jan Tucker
Lynn White
Janet Whitley
Kristine Whitley

First Altos

Kathy Bushman
Rita Campbell
Billie Gunther
Dawn Hall
Lisa Johnson
Karen Low
Angelica Mackenna
Debra Ott
Lorraine Price
Colleen Smith
Peggy Swensen
Jeanine Tew
Joyce Tovey
Navieve Wightman
Nancy Wilson

Second Altos

Carla Adair
Patti Allen
Marla Anderson
Elizabeth Belliston
Christine Caffee
Carla Dalley
Jacquelyn Godfrey
Christie Hansen
Betsy Hunt
Karen Hunt
Beverly Hyatt
Diana Kleyensteuber
Susan Nibley
Jolyn Rassmussen
Faye Stephenson

OFFICERS

Margaret Norton, *president*
Sheila Marin, *vice-president*
Rita Campbell, *secretary*
Jacquelyn Godfrey, *publicity chairman*
Jolyn Rassmussen, *historian*

COMING EVENT

December 16, 1971, 8:00 p.m. WIND SYMPHONY de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

WARREN TRULSON, *saxophone*

Student of David Randall
Assisted by:
Margaret Van Orman, Greg Jackson, *piano*
Ike Egan, *bass*
Rick Ingram, *drums*

in

GRADUATE RECITAL

(Required for the degree Master of Arts
with a minor in performance)

6:00 p.m.
Wednesday, December 15, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 38

PROGRAM

Sonata No. 6 in G Major ..... J. S. Bach-Mule
Adagio, ma non tanto
Allegro
Siciliano
Allegro assai

Sonata (1937) ..... Bernard Heiden
Allegro
Vivace
Adagio (presto)

Extensions ..... Warren Trulson

Concerto ..... A. Glazounov

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

ROBERT ASHBY, *cello*
with
JOLAYNE LAYCOCK, *piano*

in

FACULTY RECITAL

8:00 p.m.
Wednesday, December 15, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 24

PROGRAM

Suite française, op. 114 ..... Bazelaire

Bourrée d'Auvergne
Chanson d'Alsace
Chanson de Bresse
Berceuse populaire française
Montagnarde d'Auvergne

Sonata in D Major, op. 102, no. 2 ..... Beethoven

Allegro con brio
Adagio con molto sentimento d'affetto
Allegro fugato

INTERMISSION

Suite populares españolas (1922) ..... de Falla

El paño moruno
Nana
Canción
Asturiana
Polo

Après un rêve ..... Fauré

Minuet ..... Debussy

Schelomo (1915-16) ..... Bloch

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

JEANETTE EASTWOOD ENSLEY, *violin*

Student of Percy Kalt
Assisted by Anne Brockbank, *piano*

in

SENIOR RECITAL

(Required for the degree Bachelor of Music
with a major in music performance)

4:00 p.m.

Thursday, December 16, 1971

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1971-72 Series No. 33

PROGRAM

Baal Shem (Three Pictures of Chassidic Life) ..... Ernest Bloch
- Yidui (Contrition)
- Nigun (Improvisation)
- Simchas Torah (Rejoicing)

Partita No. 2 in D Minor, BWV 1004 ..... J. S. Bach
- Ciaccona

INTERMISSION

Sonata for Violin and Piano ..... César Franck
- Allegretto ben moderato
- Allegro
- Recitativo - Fantasia
- Allegretto poco mosso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

WIND SYMPHONY

Ralph G. Laycock, *director*

8:00 p.m.
Thursday, December 16, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 34

PROGRAM

A Jubilant Overture ..... Reed

Kalevala, Fantasy on Finnish Folk Songs ..... Creston

Concertino ..... Chaminade-Wilson
Grant Cahoon, *flute*

Soirées Musicales, Suite of Movements from Rossini ..... Britten-Brown
March
Canzonetta
Tirolese
Bolero
Tarantella

INTERMISSION

Toccata ..... Tull

Children's March (Over the Hills and Far Away) ..... Grainger-Erickson

Sinfonietta Flamenca ..... Surinach
Vivo
Andantino
Presto agitato

WIND SYMPHONY

Dr. Ralph G. Laycock, *director*

Piccolo
Terri Oliphant

Flutes
Grant Cahoon
Terri Oliphant
Marcia Yadon

Oboes
Gary Packer
Roger Mortensen

English Horn
Roger Mortensen

E-flat Clarinet
Kathy Kelly

B-flat Clarinets
Martha Lund
Daron Bradford
Kathy Kelly
Bruce Bastian
Susan Rubow
Warren Trulson
Larry Ence

Alto Clarinet
Jeanine Molberg

Bass Clarinet
Preston Lloyd

Contrabass Clarinet
Gary Taylor

Bassoons
Scott Dorton
Blair Jensen

Alto Saxophones
Bill Norfleet
Donald Robertson

Tenor Saxophone
Markham Miller

Baritone Saxophone
Jon Ward

Cornets
Bruce Palmer
Jennifer Strassburg
Bruce Bybee

Trumpets
Robert Taylor
Dennis Fors

Horns
Pamela Langlois
Douglas Furr
Barbara Lawrence
Jeanne Tomasich

Trombones
Scott Eddington
Juanita Marshall

Bass Trombone
Robert Mack

Baritone
Dan Bachelder

Tubas
Wayne Lund
Rick Lockwood

String Bass
John Bush

Timpani and Percussion
Ken Hodges
Steven Prizer
Dan Butler
Lee Grishman

Officers
Ken Hodges, *president*
Gary Taylor, *vice-president*
Martha Lund, *secretary-treasurer*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

FACULTY WOODWIND QUINTET

Theodore Wight, *flute*
Darrel Stubbs, *oboe*
David Randall, *clarinet*
Glenn Williams, *bassoon*
Don Peterson, *French horn*

8:00 p.m.
Tuesday, January 4, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 37

PROGRAM

Introduction and Allegro, Op. 88, No. 4 ..... Anton Reicha
- Larghetto
- Allegro assai

Quintet No. 2 for Woodwind Instruments ..... Alvin Etler
- Andante con moto
- Allegro commodo
- Adagio
- Vivace

INTERMISSION

Variations on a Folksong Theme ..... Sweelinck-Lubin
- Semplice
- Moderato
- Very quietly and evenly
- Allegro spiritoso
- Andantino grazioso
- Vivace e leggiero
- Un poco adagio e molto tranquillo

Quintet for Wind Instruments ..... Walter Piston
- Animato
- Con tenerezza
- Scherzando
- Allegro commodo

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

HARPSICHORD MUSIC

of the sixteenth, seventeenth, and eighteenth centuries

LECTURE-RECITAL

by members of

KEYBOARD LITERATURE CLASS

(Music 566A)

Paul Pollei, *Instructor*

8:00 p.m.
Thursday, January 6, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 40

PROGRAM*

Pavana and Galliarde XXXIV ..... John Bull
Catherine Jones

Les fastes de la grande et ancienne Mxnxstrxndxsx ..... Francois Couperin
Les notables, et jurés - Mxnxstrxndxnrs
Les vieleux, et les gueux
Les jongleurs, sauteurs, et saltinbanques: avec les ours, et les singes
Les invalides: ou gens estropiés au service de la grande Mxnxstrxndxsx
Désordre, et déroute de toute la troupe: causés par les yvrognes, les singes, et les ours
Judy Hunsaker

Les tourbillions ..... Jean-Philippe Rameau
Les tendres plaintes ..... Jean-Philippe Rameau
Le rappel des oiseaux ..... Jean-Philippe Rameau
Mary Beth Cooper

Suite in G Minor ..... George Frederic Handel
Allemande
Courante
Gigue
Margaret Van Orman

Sonata in D-flat Major ..... Padre Antonio Soler
Sonata in D Minor ..... Padre Antonio Soler
Margaret Hanny

*Performances on the Neupert "Handel" harpsichord

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

SYMPHONY ORCHESTRA

LAWRENCE SARDONI, *conductor*
DAVID M. RANDALL, *clarinet soloist*

8:00 p.m.
Friday, January 7, 1972
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 39

PROGRAM

Overture and Allegro, from *La Sultane Suite* ..... Francois Couperin-Milhaud

Symphony No. 88 in G Major ..... Joseph Haydn
Adagio, Allegro
Menuetto allegretto
Finale, allegro con spirito

INTERMISSION

Concerto for Clarinet and Orchestra ..... Paul Hindemith
Ziemlich schnell (Rather fast)
Ostinado Fast - Schnell
Ruhig (Quiet)
Heiter (Gay)

David M. Randall, *soloist*

Russian Sailors' Dance, from the ballet *The Red Poppy* ..... Reinhold Gliere

COMING EVENTS

Saturday, January 8, 1972	Ancient Instrument Ensemble	
	8:00 p.m.	Madsen Recital Hall
Wednesday, January 12, 1972	Philharmonic Orchestra	
	8:00 p.m.	de Jong Concert Hall
Thursday, January 13, 1972	Male Chorus	
	8:00 p.m.	de Jong Concert Hall
Friday, January 14, 1972	Christoph Eschenbach, Piano Lyceum	
	8:00 p.m.	de Jong Concert Hall

SYMPHONY ORCHESTRA

Lawrence Sardoni, *conductor*

First Violins
Stephanie Clark, *concertmaster*
Linda Larsen, *assistant concertmaster*
Katie Bocker
Linda Danell
Carolyn Downs
Sandra Feinauer
Stephen Gates
Will Heider
Marilyn Pessner
Barbara Reed
Jeff Shumway
Marsha Stokes
Peggy Webb
Marie Whitaker

Second Violins
Lucile Calder, *principal*
Jeanine Allred
Rachel Anderson
Rene Blmear
Dolores Brown
Claudia Compton
Linda Grimm
Melisa McCuistion
Mary Lu Robertson
Julie Roehr
Judy Stone

Violas
Debbie Kennard, *principal*
Michelle Birkedahl
Bruce Blakemore
Wendy Christensen
Catherine Ford
Joan Jaczynski
Kay McKellar
Nancy Noble
Cindy Ward

Cellos
Richard Marsden, *principal*
Cathy Cowan, *assistant principal*
Deborah Lea Davis
Porter Dutson
Heidi Everson
Hans Hanson
Carolyn Priday
Vernon Reed
Debbie Smith

String Basses
John S. Bush, principal
Deana Ward, *assistant principal*
Linda Santelman
Vance Theodore

Flutes
Sondra Shumway
Becky Campbell
Elaine Manley
Anne Brockbank

Piccolo
Becky Campbell

Oboes
Royden Britsch
Roger Mortensen

English Horn
Roger Mortensen

Clarinets
Bruce Bastian
Jeff Murphy
Keith Smith

Bassoons
Blair Jensen
Colleen Crawford

French Horns
Douglas Furr
Paul Farnsworth
David Hamilton
Gail Rhoda

Trumpets
Lamar Guest
Dave Beckstrand
Jess Murillo

Trombones
Scott Eddington
Phil Dupuis
Robert Mack

Tuba
Wayne Lund

Timpani
Mel Morrison

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

ANCIENT INSTRUMENT ENSEMBLE

J. HOMER WAKEFIELD, *director*

8:00 p.m.
Saturday, January 8, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 41

PROGRAM

Estampie (Ductia) ..... Medieval
Soprano, alto, tenor recorders, rebec
cornamuse, tenor zink, dulcian, percussion

Suite No. 5 ..... Johann Hermann Schein
(1586-1630)
Padouana
Gagliarda
Courente
Soprano, alto, tenor, bass, great bass recorders

Why Shall Not I? ..... Anon.
(16th century)
Soprano voice, soprano, alto, bass krummhorns

Französische Tänze zu Stimmen Aus Terpsichore (1612) .... Michael Praetorius
(1571-1621)
Gavotte
Branzle de villages
Ballet de Grenoville
Bransle gay
Soprano, alto, two tenor recorders, bass viola da gamba

Pavane die Schlacht ..... Tielman Susato
(d. c. 1561)
Choir I: Soprano, alto recorders, tenor cornamuse, bass gamba
Choir II: Treble viola da gamba, alto krummhorn, tenor zink, rankett

What Remedy? What Remedy? ..... Anon.
(16th century)
Soprano voice, soprano, alto, bass krummhorns

The Night Watch ..... Anthony Holborn
(d. 1602)
Soprano, alto, two tenors, bass recorders

Suite G moll zu fünf Stimmen ..... Johann Hermann Schein
Padouana
Gagliarda
Courente
Alto, two tenors, bass recorders, tenor zink, bass krummhorn

Dansen uit de 16e eeuw (1572) ..... Anon.
Pavana Ferrarese
Soprano, alto, bass krummhorns
Soprano, alto renaissance recorders, tenor cornamuse

Cries of London ..... Anon.
(16th century)
Baritone voice, soprano, alto, two tenors, bass recorders

INTERMISSION

Sonata for Two Harpsichords ..... Wilhelm Friedemann Bach
Allegro e moderato (1710-1784)

Suite in Three Movements for Recorders ..... Mary Lou Prince
Allegro (1953-)
Andante
Presto

Suite for Recorders ..... Ralph Vaughan Williams
Minuet (1872-1958)
Soprano, alto, tenor, bass recorders

Sonata, op. 8, no. 7 ..... William de Fesch
Largo (1687-1757)
Allegro
Minuetto
Baroque bassoon, bass viola da gamba

Cantata: Speranze mie (My Hopes) (1694) ..... Allesandro Scarlatti
(1659-1725)
Soprano voice, harpsichord, bass viola da gamba

ANCIENT INSTRUMENT ENSEMBLE

J. Homer Wakefield, *director*
Keith Loraine, *assistant*
Lynn Carson, *research specialist*

Patti Burton, *recorders, cornamuse, krummhorns*
Lynn Carson, *harpsichord*
Denice Coldren, *soprano voice*
Carolyn Flatley, *recorders, cornamuse, krummhorns*
Pamela Hamblen, *treble and bass viola da gambas, percussion*
Barbara Hart, *bass viola da gamba, recorder*
Keith Loraine, *recorders, krummhorns, dulcian, rankett, baroque bassoon*
Jefferson Osborn, *recorder, zink, harpsichord baritone voice*
Mary Lou Prince, *recorders, krummhorns, rebec*
Terry Tanner, *recorders, krummhorns*

Assisted by:
Linda Bowman, *soprano*
Karen Heninger, *harpsichord*

COMING EVENTS

Wednesday, January 12, 1972	Philharmonic Orchestra 8:00 p.m. de Jong Concert Hall
Thursday, January 13, 1972	Male Chorus 8:00 p.m. de Jong Concert Hall
Friday, January 14, 1972	Christoph Eschenbach, Piano Lyceum 8:00 p.m. de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

VINCENT ECHOLS, *horn*

Student of Don Peterson
Assisted by
Lezlie Spraker, Dar Bradford, *piano*
Sharon Cook, *violin*

in

SENIOR RECITAL

5:00 p.m.
Tuesday, January 11, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 45

PROGRAM

Concerto No. 3 for Horn in E-flat, K. 447 ..... Wolfgang Amadeus Mozart
Allegro
Romanze - Larghetto
Rondo - Allegro

Pavane pour une infante défunte ..... Maurice Ravel - Jones

Trio in E-flat, op. 40 ..... Johannes Brahms
Andante
Scherzo - Allegro
Adagio Mesto
Finale - Allegro con brio

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

STUDENT CHAMBER RECITAL

8:00 p.m.
Tuesday, January 11, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 44

PROGRAM

Trio Sonata in G Minor ..... Antonio Vivaldi
Allegro ma cantabile
Largo
Allegro non molto

Mary Lou Prince, *alto recorder*
Lionel Francois, *oboe*
Claire Richards, *harpsichord*
Keith Loraine, *Baroque bassoon*

Partita ..... Irving Fine
I. Introduction and Theme: Allegro moderato
II. Variation: Poco vivace
III. Interlude: Adagio
IV. Gigue: Allegro

Peggy Howell, *flute*
Roger Watson, *oboe*
Daron Bradford, *clarinet*
Paul Means, *bassoon*
Pamela Langlois, *horn*

Quartet in F Major, op. 59, no. 1 ..... L. van Beethoven
Allegro
Allegro vivace e sempre scherzando
Adagio molto e mesto
Allegro assai

Patrice Anderson, *violin*
Juleen Boothe, *violin*
Leslie Erickson, *viola*
Julie Bevan, *cello*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday — Madsen Recital Hall — January 12, 1972
No. 47 — Madsen Recital Hall

PROGRAM*

Rhapsody, op. 79, no. 2 ..... Brahms
Pauline Cook, piano

Violin Concerto in D Major ..... Tchaikovsky
Canzonetta
Tamera Nielsen, violin
David Timpson, piano

Song Without Words, op. 38, no. 5 ..... Mendelssohn
Reflets dans l'eau ..... Debussy
Helen Moser, piano

Concerto in G Major for Viola ..... Georg Philipp Telemann
Largo
Allegro
Andante
Presto
Michael E. Johnson, viola
Lucile Calder, piano

Polonaise in E-flat Minor, op. 26, no. 2 ..... Chopin
Kirby Giles, piano

Sonatina ..... Jeff Murphy
Lightly
With Intensity
Vigorously
Jeff Murphy, clarinet
Claire Richards, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

BARBARA BEAN JOHNSON, *soprano*

Student of John R. Halliday
Assisted by
James Lucas, *piano*
Julie Bevan, *cello*

in

SENIOR RECITAL

4:00 p.m.
Wednesday, January 12, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 43

PROGRAM

I

Ay trista vida corporal ..... Anonymous

Una matica de ruda ..... Anonymous

Molinillo que moles amores ..... Juan del Vado

Seranata Gitana ..... Miguel Sandoval

II

Fravenliebe und Leben ..... Robert Schumann

Seit ich ihn gesehen
Er, der Herrlichste von allen
Ich kann's nicht fassen
Du Ring an meinem Finger
Helfst mir, ihr Schwestern
Süsser Freund
An meinem Herzen
Nun hast du mirden ersten Schmerz getan

III

Il est doux, il est bon, from *Herodiade* ..... Jules Massenet

IV

Carillon ..... Mario Persico

La danza ..... Gioacchino Rossini

V

Foxgloves ..... Michael Head

Ching-A-Ring-Chaw, from *American Folk Songs* ..... Aaron Copland

Must the Winter Come So Soon, from *Vanessa* ..... Samuel Barber

Miranda ..... Richard Hageman

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

MALE CHORUS

Ralph Woodward, *conductor*

8:00 p.m.
Thursday, January 13, 1972
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 46

PROGRAM

I

Good Fellows, Be Merry from *Peasant Cantata* ..... Johann Sebastian Bach
If Ye Love Me ..... Thomas Tallis
Heavenly Light ..... A. Kopyloff
Glory to God ..... Alexander Gretchaninoff

II

Serenade for Alto and Male Voices ..... Franz Schubert
Camille McClurg, *alto,* and Chorus
Two French Songs ..... Francis Poulenc
Clic, clac, dansez sabots
La Belle si nous étions

INTERMISSION

III

The Boar's Head ..... Arnold Bax
Stephen Green, *conductor*
Evening Song ..... Zoltan Kodaly
Lullaby, My Liking ..... Gustav Holst - Pierce
Stephen Green, *tenor,* and Chorus
Truth Shall Deliver ..... William Schuman
Set Down, Servant ..... Spiritual - Shaw
Val Chapman, Jeff Boswell, and Chorus
Marry a Woman Uglier than You ..... Calypso - dePaul
Darrell Fletcher, *tenor,* and Chorus

MALE CHORUS PERSONNEL

Dr. Ralph Woodward, *conductor*
Stephen Green, *student assistant*
Susan Packham, *accompanist*

First Tenors
Val Chapman
David Earl
Darrell Fletcher
Stephen Green
Bob Loucks

Second Tenors
Paul Christenson
John Elwood
Gerald McBeth
Dan C. Olsen
Rick Thompson

Baritones
Bob Cowart
Gary Foley
Louis Larsen
Dean Merrill
Craig Mortensen
Mike Ohman
Brian Webb
David Williams

Basses
Jeff Boswell
Conley Christensen
Robert Earl Davis
Steven Glencoe
Steven Halbert
Tom Hodnett
Lee Hunt
Greg Weed

OFFICERS

Rick Thompson, *president*
Jeff Boswell, *vice-president*
Tom Hodnett, *treasurer*
Greg Weed, *historian*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Friday — January 14, 1972
No. 48 — Madsen Recital Hall

PROGRAM

L'amero Saro Costante, from Il Re Pastore ..... Mozart
Mardene Francis, soprano
Grant Cahoon, flute
Barbara Johnson, piano

Crépuscule, op. 4, no. 4 ..... Stcherbatcheff
Kathryn Bliss, piano

Suite (1955) ..... Krenek
Preston Lloyd, clarinet
Carmen Howard, piano

Roumanian Folk Dances ..... Bartok
Cynthia Thorley, violin
Marché Morrell, piano

Mikrokosmos, from Vol. 5 ..... Bartok
Staccato
Change of Time
Whole Tone Scale
Peasant Dance
Marché Morrell, piano

Quartet in C Major for Woodwinds ..... Berger
Allegro moderato
Andante
Allegro vivace e leggermente

Mobile ..... Koralewski
Grant Cahoon, flute — Jeff Murphy, clarinet
Darrel Stubbs, oboe — Dennis Dohner, bassoon

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

RUTH LAREDO, piano

8:00 p.m.
Friday, January 14, 1972
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata No. 3 in F-sharp Minor, op. 23 ..... Scriabin
- Drammatico
- Allegretto
- Andante
- Presto con fuoco

Sonata No. 4 in F-sharp Major, op. 30 ..... Scriabin
- Andante
- Prestissimo volando

Sonata No. 5 in F-sharp Major, op. 53 ..... Scriabin
- Allegro - Impetuoso - Con stravaganza

INTERMISSION

Kinderscenen (Scenes from Childhood), op. 15 ..... Schumann
- From foreign lands and peoples
- A curious story
- Blind man's bluff
- Pleading child
- Perfect happiness
- An important event
- Dreaming
- At the fireside
- Knight of the hobbyhorse
- Almost too serious
- Frightening
- Child falling asleep
- The poet speaks

La Valse ..... Ravel

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

UNIVERSITY CHORALE

H. Jarolde Harris II, *conductor*
Des Wilson, *assistant conductor*
Rulon Christiansen, *accompanist*

8:00 p.m.
Wednesday, January 19, 1972
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 49

PROGRAM

I

Ascendit Deus ..... Gallus

Two Chorales ..... Bach
Jesus, I Will Never Leave
Eternity, Tremendous Word

Alleluja, from *Lobet den Herrn, alle Heiden* ..... Bach

II

How Lovely Are the Messengers, from *Elijah* ..... Mendelssohn

Morning Hymn ..... Henschel

Bird of Youth ..... Traditional Russian - Sueshnikov

III

Though I Speak with the Tongues of Men and of Angels ..... Rapley
Des Wilson, *baritone*

Lovely Infant ..... Sowerby

Plain Water ..... Read
Steve Day, *viola*

IV

We've Only Just Begun ..... Nichols
Des Wilson, *conductor*

Auld Lang Syne ..... Arr. Causler

Walk On, Walk On ..... Somervell

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

FACULTY ARTISTS IN CONCERT

Midwinter Tour 1972

ROBERT DOWNS, *baritone*
GLENN WILLIAMS, *bassoon*
DAVID RANDALL, *clarinet*
PAUL POLLEI, *piano*
RONALD STAHELI, *piano*
DAVID DALTON, *viola*
RAY ARBIZU, *tenor*
JOHN LONGHURST, *organ*
BRANDT CURTIS, *tenor*
ROBERT ASHBY, *cello*

Overton, Nevada
Las Vegas, Nevada
Los Angeles, California
Rowland Heights, California
San Bernardino, California
El Cajon, California
Long Beach, California
Arcadia, California
Corona, California
Palmdale, California
Camarillo, California
Placentia, California
Saratoga, California
Gridley, California
Roseville, California
Fresno, California
Modesto, California
Pocatello, Idaho
Jerome, Idaho
Salem, Oregon
Bremerton, Washington
Pasco, Washington
Kennewick, Washington

January 19—February 6, 1972

SOUTHERN CALIFORNIA TOUR

(Program will be selections from the following)

I

Concerto in B-flat Major for Clarinet and Bassoon ..... Stamitz

Mr. Williams
Mr. Randall
Mr. Pollei

II

Sonata in F Minor ..... Telemann
Pièce ..... Fauré
Humoresque, op. 35, no. 8 ..... Glière
Soliloquy ..... Garfield
Le petite âne blanc ..... Ibert
Concert Piece ..... Phillips
Sarabande et cortège ..... Dutilleux

Mr. Williams

III

Fantasy-Pieces, op. 73 ..... Schumann
Sonata (1962) ..... Poulenc
Petite pièce ..... Debussy
Five Bagatelles ..... Finzi

Mr. Randall

IV

Five Pieces for Clarinet and Bassoon ..... Keller
Duo in C Major for Clarinet and Bassoon ..... Beethoven
Sonata for Clarinet and Bassoon ..... Poulenc

Mr. Williams
Mr. Randall

V

Divertimento in F Minor ..... Wagenseil
Sonata in E Minor, op. 90 ..... Beethoven
Villageoises ..... Poulenc
Three Argentine Dances ..... Ginastera
Barcarolle in E-flat Major, op. 72 ..... Fauré
Valse oubliée No. 1 ..... Liszt
Ballade No. 4 in F Minor, op. 52 ..... Chopin

Mr. Pollei

VI

Honor and Arms, from *Samson* ..... Handel
Madamina, from *Don Giovanni* ..... Mozart
Prologue, from *Pagliacci* ..... Leoncavallo
Shadrack ..... MacGimsey
The Builder ..... Cadman
I Bought Me a Cat ..... Copland
An Old Song Resung ..... Griffes

Mr. Downs

VII

Per questa bella mano (concert aria) ..... Mozart

Mr. Downs
Mr. Williams
Mr. Pollei

NORTHERN CALIFORNIA TOUR

(Program will be selections from the following)

I

Four Hymns ..... Vaughan Williams
- Lord! Come Away!
- Who Is This Fair One?
- Come Love, Come Lord
- Evening Hymn

Mr. Dalton
Mr. Arbizu
Mr. Staheli

II

Suite Hébraïque ..... Bloch
Divertimento ..... Haydn
Légende ..... Vierne
Soft Strains of Music ..... Brahms-Primrose
Renunciation ..... Wolf-Doktor
March ..... Beethoven

Mr. Dalton

III

Sonata in B-flat Minor, op. 35 ..... Chopin
Sonata in E-flat Major, no. 62 ..... Haydn
Mouvements Perpetuels ..... Poulenc
Three Miniatures for Piano ..... Hanson
Toccata, op. 11 ..... Prokofiev

Mr. Staheli

IV

Two Hymns ..... Vaughan Williams
From *Dichterliebe* ..... Schumann
- Im wunderschönen Monat Mai
- Aus meinen Tränen spriessen
- Die Rose, die Lilie, die Taube
- Wenn ich in deine Augen sehe
- Ich grolle nicht

O Souverain, O juge, O Père, from *Le Cid* ..... Massenet
La donna e mobile, from *Rigoletto* ..... Verdi
Santa Lucia ..... Italian Folksong
When I Have Sung My Songs ..... Charles
For You Alone ..... Greehl

Mr. Arbizu

NORTHWEST TOUR

(Program will be selections from the following)

I

Recitative and aria from Cantata No. 135: ..... Bach
O Lord, This Grieving Spirit

Mr. Ashby
Mr. Curtis
Mr. Longhurst

II

Mass for the Convents ..... Couperin
Partita: O Gott, due Frommer Gott ..... Bach
Fugue in B Minor ..... Bach
Alla breve in D Major ..... Bach
Fugue in G Major ..... Mendelssohn
Cantabile in B Major ..... Franck
Adagio, from the 3rd Organ Symphony ..... Vierne
Toccata in B Minor ..... Gigout
Apparition de l'Eglise Eternelle ..... Messiaen
Second Fantasy ..... Alain

Mr. Longhurst

III

Sonata for Unaccompanied Cello ..... Kodaly
Kol Nidre ..... Bruch
Apres un rêve ..... Fauré

Mr. Ashby

IV

Sound an Alarm, from *Judas Maccabaeus* ..... Handel
Ye People Rend Your Hearts, and If with
All Your Hearts, from *Elijah* ..... Mendelssohn
Vesti la giubba, from *Pagliacci* ..... Leoncavallo
Recondita armonia, from *Tosca* ..... Puccini
La Danza ..... Rossini
The Green-eyed Dragon ..... Charles
Love Went A-Riding ..... Bridge
The Sigh, from *A Young Man's Exhortation* ..... Finzi
Frühlingsfeier ..... Strauss

Mr. Curtis

V

Come Love, Come Lord, from *Four Hymns* ..... Vaughan Williams

Mr. Ashby
Mr. Curtis
Mr. Longhurst

UNIVERSITY-COMMUNITY CONCERT ASSOCIATION

presents

UTAH SYMPHONY ORCHESTRA

Maurice Abravanel, *Musical Director and Conductor*
Ardean W. Watts, *Associate Conductor*

with

Princess Irene of Greece, *pianist*
Gina Bachauer, *pianist*

8:15 p.m.
Friday, January 22, 1971
Smith Fieldhouse

PROGRAM

MOZART — Symphony no. 35 in D Major (Haffner)

Allegro con spirito
Andante
Menuetto
Finale (Presto)

MOZART — Concerto in E-flat Major for Two Pianos and Orchestra

Allegro
Andante
Rondo: Allegro

Princess Irene)
Gina Bachauer) *soloists*

INTERMISSION

RIMSKY-KORSAKOV — Capriccio Espagnol

Alborada — Variations — Alborada
Scene and Gypsy Song. Fandango of the Asturias

*GRIEG — Concerto in A Minor for Piano and Orchestra

Allegro molto moderato
Adagio
Allegro moderato molto e marcato

Gina Bachauer, *soloist*

*Recorded by the Utah Symphony

Symphony in D Major (Haffner), K. 385 ..... Wolfgang Amadeus Mozart (1756-1791)

Most commentators agree that Mozart's last three symphonies (E-flat Major, G Minor, and C Major—the *Jupiter*) are in a class by themselves when compared with any of the preceding thirty-eight, and the *Jupiter* (his last) is considered by many to be one of the most remarkable compositions of any composer.

Not all of his music reached the perfection found in the last symphonies. For, like any human being, Mozart found it necessary to make a living. This was done, in part, by writing music on commission from music patrons of his day.

The *Haffner* symphony heard tonight was written during an unhappy period in Mozart's life when he was attempting to win his father's consent to his marriage with Constance Weber. During the early part of 1782, he received a letter from his father, Leopold, informing him that a wealthy citizen of Salzburg named Haffner wished some music for a celebration of some sort and was interested in Mozart's undertaking the task. The latter accepted the commission begrudingly, partly because he needed the money and partly to win favor with his father.

In spite of the circumstances under which it was written, this D Major symphony ranks as one of its composers better works, both in musical merit and all-time popularity. It is in the usual four movements.

Concerto for Two Pianos in E-flat Major, K. 365 .... Wolfgang Amadeus Mozart (1756-1791)

On September 23, 1777, Mozart and his mother began a tour of Europe. This is not to be confused with his extensive travels earlier as a child prodigy when, accompanied by his father and teacher, Leopold Mozart, he was the sensation of all the European capitals.

They reached Paris on March 23, 1778, and things went badly. His mother became seriously ill and died in July. Mozart left Paris in September and returned to his Salzburg home in low spirits. Added to the mourning for his mother was the disappointment in his first love, Aloysia Weber.

It was during this stay in Salzburg that he composed the double piano concerto heard tonight.

Mozart's biographer, the late Alfred Einstein, gives the following evaluation of this work: "After his return home, Mozart wrote the *Concerto for Two Pianos in E-flat Major* for himself and Nannerl, his sister. It is companion piece both to the Sinfonia Concertante in the same key, which it cannot quite equal, and to the Vienna Sonata for Two Pianos, in D Major (K. 448, written in 1781), which is likewise not to be matched.

"But the Concerto contains a brilliant contest between the two players, and the orchestra, with its majestic beginning, enters significantly into this eager dialogue—unforgettably, above all, in a horn call in the cadence of a subsidiary theme. But there is not only a brilliant contest. Side by side with fair places of what one might call 'mechanical' gaiety, there is a strange darkening of the mood in the recapitulation.

"The pastoral *Andante,* too, quivers with a mood of longing, and has passages of extraordinary luxuriance.

"And even in the *Rondo,* which is frankly merry, the middle portion, in C minor, moves into what seem dangerous and mysterious regions—regions, too, of contrapuntal seriousness.

"In general, the Concerto is a work of invention, and joy in itself, and thus happiness, gaiety, overflowing richness is evidence of how little the secret of creative activity has to do with personal experience, for it was written just after the bitterest disappointments of Mozart's life. In the early years in Vienna he performed it several times with Fraulein Aurnhammer, and for these occasions he enriched the instrumentation of the opening and closing movements by the addition of clarinets, trumpets and timpani. Today we know the work only in its more modest Salzburg, in which the orchestra takes a really active part only in the *Rondo.*"

* * * * * * * * * * * * *

Written sometime in 1779, this work had been preceded by four concertos for one piano and orchestra and one in F major for three pianos and orchestra. All in all,

Mozart turned out a total of twenty-five piano concertos, four of which, however, were adaptations only. Kochel's catalogue of Mozart's compositions lists a total of over six hundred works—all in Mozart's brief 35 years!

The concerto is regular in form and consists of the usual three movements: *allegro, andante,* and *rondo* (*allegro*).

Capriccio Espagnol, opus 34 ..... Nicholas Rimsky-Korsakov (1844-1908)

The composer resented the fact that whenever this composition was performed, everyone congratulated him upon its magnificent orchestration. He insisted that the musical content was just as good as the brilliant orchestral colorings, and he went further—maintaining that the two elements could not be separated.

In spite of his contention there is no doubt that it is Rimsky's gift of orchestration that is predominant in all his works. And it is certainly true of *Capriccio Espagnol* which received its premier performance in 1887 at St. Petersburg.

This piece is in five sections which are performed without pause.

1. *Alborado.* Full orchestra announces the tempestuous principal theme followed by a secondary theme in the woodwinds. Solo clarinet is heard in both themes; and a *cadenza* for solo violin brings the movement to a close.

2. *Variations.* Horns announce the theme. Strings are heard in the first variation. The remaining variations spotlight the following instruments in order: English horn and French horn dialogue, full orchestra, woodwinds, horns and two cellos accompanied by violins and clarinet, full orchestra again, and finally a solo flute *cadenza* which concludes the movement.

3. *Albordao.* Same as the first movement but in new orchestral dress. Clarinets and violins exchange parts they had in the first *Alborado.* The clarinet solo is now heard in violin, and the original violin *cadenza* is now played by the clarinet.

4. *Scene and Gypsy Song.* This is a dramatic section and begins with a succession of five *cadenzas.* Horns and trumpets, solo violin (with repetition by flute and clarinet) flute (over a timpani roll), clarinet (over cymbal roll), and harp and triangle are heard successively in free *cadenza*-like passages. Then the gypsy song is heard, later combined with the *candenza* theme as the movement moves furiously to the finale.

5. *Fandango of the Asturias.* A driving dance, said to be of Moorish origin. Toward the end of the dance, the music suddenly changes to the music of the opening *Alborado.* It rises to a tremendous climax, and the *Capriccio* ends.

Piano Concerto in A Minor ..... Edvard Grieg (1843-1907)

Grieg is Norway's principal contribution to the world of music. His creative output was largely for either the voice or piano, and the refreshing harmonies of his numerous songs and short keyboard pieces readily win a place in the hearts of all who hear them.

However, this northern composer is known best for his *Peer Gynt* music and the Concerto for Piano and Orchestra heard this evening. The concerto is in the repertoire of every great concert pianist. It is melodically and harmonically beautiful in a haunting sort of way. It was not written to display dazzling techniques of piano virtuosi, but rather as a simple, straightforward pronouncement of beauty. It was written when Grieg was only twenty-five years of age.

* * * * * * * * * * * * * *

The first movement commences with an ominous roll of the tympani, and the solo instrument soon makes its first entrance. The principal theme is sung in the woodwind, then in the piano. The second section follows—a beautiful melodic strain in lyrical vein. Both themes are given considerable development as the movement progresses. The movement concludes after a brilliant *cadenza.*

The second movement is beautiful and simple in its sadness. After a climax and brief pause, the music progresses directly to the concluding movement. Here the complexion of the music changes completely, taking on a moving, rhythmic character.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

W. DAN PACK, *violin and bassoon*

Student of Percy Kalt
Assisted by John Frauzel, *piano*

in

GRADUATE RECITAL

(In partial fulfillment of the requirements
for the degree Doctor of Music)

8:00 p.m.
Wednesday, February 9, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 50

PROGRAM

Sonata op. 78 in G Major ..... Brahms
Vivace ma non troppo
Adagio
Allegro molto moderato

Partita no. 2 in D Minor ..... Bach
Chaconne

Zapateado ..... Sarasate

INTERMISSION

Trio for bassoon, oboe, and piano ..... Poulenc
Presto
Andante
Rondo

Roger Watson, *oboe*

Concerto for bassoon ..... Vanhal

Soliloquy ..... Garfield

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

PERCY KALT, *violin*
JOLANE LAYCOCK, *piano*
Assisted by David Dalton, *viola*

in

FACULTY RECITAL

8:00 p.m.
Friday, February 11, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 42

PROGRAM

Sonata in E-flat Major, op. 12, no. 3 ..... Beethoven
Allegro con spirito
Adagio con molto espressione
Rondo: Allegro molto

Three Madrigals for Violin and Viola ..... Martinu
Poco allegro
Poco andante
Allegro

INTERMISSION

Sonata No. 2 (1922) ..... Bartók
Molto moderato
Allegretto

Sonata (1916) ..... Debussy
Allegro vivo
Intermède: Fantasque et léger
Finale: Très animé

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday — Madsen Recital Hall — February 16, 1972

No. 53 — Madsen Recital Hall

PROGRAM

Intermezzo, op. 117, no. 1 ..... Brahms
Erin Judd, piano

Intermezzo, op. 117, no. 1 ..... Brahms
Richard Keys, piano

Five Bagatelles ..... Finzi
Roscoe O. Orton, clarinet
Susan Packham, piano

Nocturne, op. 27, no. 1 ..... Chopin
Denise Halvorsen, piano

Jeau Deux ..... Ravel
Cheryl Eves, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

LOIS JOHNSON, *soprano*

Student of John R. Halliday
Assisted by Margaret Van Orman, *piano*

in

RECITAL

8:00 p.m.
Friday, February 18, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 54

PROGRAM

I

Es halt' es mit der blinden Welt ..... Bach
What Can We Poor Females Do? ..... Purcell
Lascia ch'io pianga, from *Rinaldo* ..... Handel
Rejoice Greatly, from *Messiah* ..... Handel

II

Du bist die Ruh ..... Schubert
Der Musensohn ..... Schubert
Immer leiser wird mein Schlummer ..... Brahms
Meine Liebe ist grün ..... Brahms

III

Recit. et air de Lia, from *L'enfant prodigue* ..... Debussy

INTERMISSION

IV

Siete canciones populares españolas ..... de Falla
- El pano moruno
- Seguidilla murciana
- Asturiana
- Jota
- Nana
- Cancion
- Polo

V

Boatmen's Dance ..... Copland
Down by the Salley Gardens ..... arr. by Britten
To This We've Come, from *The Consul* ..... Menotti

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday — February 23, 1972
No. 56 — Madsen Recital Hall

PROGRAM

ORGAN RECITAL

Toccata in E Minor ..... Pachelbel
Chorale Prelude: "Have Mercy Upon Me" ..... Marcel Dupre
Trudy Tyler

Chorale Prelude: "My Jesus Who To Me Awardest" ..... Brahms
Kathy Gubler

Chorale Prelude: "From Heaven High I Come to Earth" ..... Pachelbel
Prelude in C Major ..... Bach
Linda Criddle

Chorale Prelude: "Dearest Jesus, We Are Here" ..... Bach
Four Short Preludes, op. 51 ..... Carl Nielsen
John King

Prelude and Fugue in E Minor ..... Bach
Stephen Sams

Andante Sostenuto, from Symphonie Gothique ..... Widor
Judy Northcott

Chorale Prelude: "O World, I Now Must Leave Thee" ..... Brahms
Toccata ..... Eugene Gigout
Christene Jeppson

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

FACULTY ARTIST CHAMBER RECITAL

8:00 p.m.
Wednesday, February 23, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 57

PROGRAM

Sound an Alarm, from *Judas Maccabaeus* ..... Handel

Love Went A-Riding ..... Bridge
Brandt Curtis, *tenor*
John Longhurst, *piano*

Kol Nidre ..... Bruch
Robert Ashby, *cello*
John Longhurst, *piano*

Madamina (Little Lady), from *Don Giovanni* ..... Mozart
Robert Downs, *baritone*
Paul Pollei, *piano*

Apparition de l'Eglise Eternelle ..... Messiaen
John Longhurst, *organ*

Fantasy-Pieces, op. 73 for Clarinet and Piano ..... Schumann
David Randall, *clarinet*
Paul Pollei, *piano*

Two Hymns ..... Vaughan Williams
Come Love, Come Lord
Lord, Come Away
Ray Arbizu, *tenor*
David Dalton, *viola*
Ronald Staheli, *piano*

The Utah Chapter of the
AMERICAN CHORAL DIRECTORS ASSOCIATION

presents

THE FIRST ANNUAL COLLEGE CHOIR FESTIVAL

Choirs from Utah Colleges and Universities:

BRIGHAM YOUNG UNIVERSITY A CAPPELLA CHOIR
Ralph Woodward, *director*

COLLEGE OF EASTERN UTAH
Jay O. Andrus, *director*

DIXIE COLLEGE CHOIR
Howard Putnam, *director*

SOUTHERN UTAH STATE COLLEGE CHOIR
Blaine Johnson, *director*

UNIVERSITY OF UTAH A CAPPELLA CHOIR
Newell Weight, *director*

WEBER STATE COLLEGE A CAPPELLA CHOIR
Lyneer C. Smith, *director*

WEBER STATE COLLEGE SINGERS
Ronald Wooden, *director*

7:30 p.m.
Thursday, February 24, 1972
de Jong Concert Hall
Franklin S. Harris Fine Arts Center
Brigham Young University

PROGRAM

I

Exsultate (A Choral Flourish) ..... Ralph Vaughan Williams
Psalm 50 ..... F. Melius Christiansen
The Mighty God
Offer Unto God the Sacrifice of Thanksgiving
Whoso Offereth Praise Glorifieth God
Shall I Compare Thee to a Summer's Day
(Shakespeare Sonnet XVIII) ..... Lyneer C. Smith
Seek Ye the Lord ..... Robert Wetzler

Weber State College A Cappella Choir

II

Fanfare and Alleluia ..... Knighton
Reflection ..... Houston Bright
No Man Is an Island ..... Jean Berger
August Noon ..... Houston Bright
She Walks in Beauty ..... David Foltz

College of Eastern Utah Choir

III

Simple Gifts ..... Douglas
Sure on This Shining Night ..... Samuel Barber
The Last Words of David ..... Randall Thompson

Dixie College Choir

IV

Children of the Heavenly Father ..... Swedish Folk Song—Pooler
How Still He Rests ..... Brent Pierce

Instrumental Solo: Jeanne McGuire

Three Madrigals ..... Jean Berger
To Mistress Isabel
My True Love Hath My Heart
Harvesters' Song
Laughing Song, from *Five Centuries of Spring* ..... Kirke Mechem
Hava Netzey B'Machol ..... Israeli Folk Song—Goldman

Southern Utah State College Choir and Chamber Singers

INTERMISSION

(10 Minutes)

V

Praise Ye the Lord, Alleluia ..... Stroh
The Lamentations of Jeremiah ..... Alberto Ginastera
O Vos Omnes
Ego Vir Videns
Recordare Domine
Spring ..... Edvard Grieg-Christiansen
University of Utah A Cappella Choir

VI

Three Psalms from *Vesperae Solennes de Confessore,*
K. 339 ..... Wolfgang Amadeus Mozart
Dixit Dominus
Laudate Dominum
Laudate Pueri
Here Is Thy Footstool ..... Paul Creston
Goin' Home on a Cloud ..... Michael White
Weber State College Singers

VII

Let God Arise ..... Arthur Wills
Os justi meditabitur ..... Anton Bruckner
Three Psalms ..... Merrill Bradshaw
Psalm 94
Psalm 95
Psalm 96
Brigham Young University A Cappella Choir

VIII

Let Thy Holy Presence ..... Paul Tschesnekoff
Combined Choirs, Newell Weight, *conductor*
From *The Peaceable Kingdom* ..... Randall Thompson
Have Ye Not Known?
Ye Shall Have a Song
Combined Choirs, Ralph Woodward, *conductor*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

CHAMBER ENSEMBLES

in

MUSIC OF
PRACH PRACHYATHAMMAVONG

8:00 p.m.
Thursday, February 24, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 52

PROGRAM

I

"Appassionataménto" Sonata for Flute and Piano, op. 16
Grave con appenáto

Jilene Goodwin, *flute*
Claire Richards, *piano*

II

"Siamese Moon" Flute duet based on a Thai folk tune

Jilene Goodwin, Sondra Shumway, *flutes*

III

Trio for B-flat Clarinet, F Horn, and Bassoon, op. 17
Andante

Dale Rendlesbach, *clarinet*
Pamela Langlois, *French horn*
Paul Means, *bassoon*

IV

"Spring" Woodwind Quartet no. 1, op. 15
Allegretto
Largo Arióso
Allegro Moderato

Peggy Howell, *flute*
Daron Bradford, *clarinet*
Roger Watson, *oboe*
Paul Means, *bassoon*

V

*Concerto for B-flat Clarinet and Piano, no. 1, op. 19
Allegro Moderato
Largo Religióso
Allegro con giója

David Randall, *clarinet*
Paul Pollei, *piano*

VI

*Piano Trio no. 2, op. 18
Allegro
Largo
Allegretto
Adagio - Allegro

Percy Kalt, *violin*
Robert Ashby, *cello*
Paul Pollei, *piano*

*In partial fulfillment of requirements for the degree Doctor of Philosophy in music

UNIVERSITY-COMMUNITY CONCERT ASSOCIATION

presents

LESLIE PARNAS, cellist

Edmund Battersby at the piano

8:00 p.m.
Friday, February 25, 1972
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Arpeggione Sonata in A Minor ..... Schubert
- Allegro molto
- Adagio
- Allegretto

Sonata in F Major, op. 99 ..... Brahms
- Allegro vivace
- Adagio affetuoso
- Allegro passionato
- Allegro molto

INTERMISSION

Sonata for Cello and Piano ..... Debussy
- Prologue
- Sérénade et Finale

Variations on a Rococo Theme, op. 33 ..... Tchaikovsky

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday — March 1, 1972
No. 58 — Madsen Recital Hall

PROGRAM

Sonata in G Major, op. 79 ..... Beethoven
Presto alla tedesca

Jeanine Allred, piano

Concerto in D Major, K. 412 ..... Mozart-Kling
Allegro
Rondo

Blair Clawson, tuba
Nancy Ellsworth, piano

Intermezzo in E Major, op. 116, no. 4 ..... Brahms

Susan Wahlen, piano

Rhapsody in G Minor, op. 79, no. 2 ..... Brahms

Mary Matthews, piano

Sernata Gitana ..... Sandoval
To The Children ..... Rachmaninoff

Elaine Ferguson, mezzo-soprano
Janet Erickson, piano

Six Roumanian Dances ..... Bartok

Christine Warner, piano

From Five Bagatelles ..... Finzi
Prelude
Romance
Carol
Forlana

Cynthia Hughes, clarinet
Trudy Tyler, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

LESLIE ERICKSON, CANDACE HARRITT, *viola*
Students of David Dalton
Assisted by Lucille Calder, *piano*

in

JOINT SOPHOMORE RECITAL

8:00 p.m.
Wednesday, March 1, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 55

PROGRAM

Duet for Two Violas ..... W. F. Bach
Allegro di molto
Scherzo
Vivace

Miss Erickson
Miss Harritt

Suite No. 1 in G Major ..... J. S. Bach
Prélude
Allemande
Courante

Miss Harritt

Notturno, op. 42 ..... Beethoven
Marcia: Allegro
Adagio
Menuetto
Adagio: Scherzo
Allegro alla Polacca
Theme and Variations
Marcia: Allegro

Miss Erickson

INTERMISSION

Suite No. 5 in C Minor ..... J. S. Bach
Prélude
Allegro

Miss Erickson

Meditation and Processional ..... Bloch

Miss Harritt

Duets ..... Bartók
The Bag Pipe
Sadness
Scherzo
Song of the Harvest
Ruthenian Dance

Miss Erickson
Miss Harritt

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

OPERA WORKSHOP
and
UNIVERSITY-COMMUNITY OPERA GUILD

in

GREAT MOMENTS OF GREAT OPERAS

8:00 p.m.
March 1-4, 1972
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1971-72 Series Nos. 63-66

WEDNESDAY AND FRIDAY, MARCH 1 and 3, 1972

Prince Igor — "Chorus of the Barbarians" — Borodin
Opera Chorus

Boris Godunov — "Coronation of Boris Godunov" — Mussorgsky
Opera Chorus

Magic Flute — Scene from Act I — Mozart

Tamino	Scott Crookston
Papageno	Brian Yancey
First Lady	Christine Layton
Second Lady	Rae Ann Emery
Third Lady	Cathy Christensen

Der Freischutz — Scene from Act II — Weber

Agnes	Doris Roberts
Anne	Teri Peterson
Max	David Weatherspoon

Cosi Fan Tutte — Finale of Act I — Mozart

Dorabella	Lois Johnson
Despina	Ruth Ann McCombs
Ferrando	Terry McCombs
Guglielmo	Martin Green
Fiordiligi	Marilyn Rudolph
Don Alfonso	Walter Rudolph

Turandot — Act I Duet — Puccini

Liu	Christine Rodgers
Calaf	Richard Lee

Tosca — Scene from Act I — Puccini

Cavaradossi	Craig Thomas
Tosca	Joan Cahoun Yarrington
Angelotti	Dan Balestrero
Sacristan	Bruce Sullivan

Die Meistersinger von Nurnberg — Act III Quintet — Wagner

Hans Sachs	Walter Rudolph
David	Terry McCombs
Walter	Craig Thomas
Eva	Kathy Austin
Magdalena	Lois Johnson

Prince Igor — "Polovetzian Dance and Chorus" — Borodin
Opera Chorus and Corps de Ballet

Directors	Brandt Curtis, Ray Arbizu, Sandra Allen, Terry McCombs, Walter Rudolph, Stephen Bardsley
Accompanists	Margaret Norton, Ina Mae Harmon, Margaret Van Orman, Denise Johnson, Shirley Olsen

THURSDAY AND SATURDAY, MARCH 2 and 4, 1972

Introduction of Opera Royalty			Helen Weeks
	Queen	Dawn Taylor	
	First Attendant	Joan C. Yarrington	
	Second Attendant	Mari Benson	
La Traviata	Recitative and Aria from Act I		Verdi
	Violetta	Dawn Taylor	
Madame Butterfly	Act I Duet		Puccini
	Pinkerton	Ray Arbizu	
	Madame Butterfly	Colleen Winger	
Andrea Chenier	Aria "My Mother Died"		Giordano
	Maddalena	Clair Johnson	
Kismet	Duet "Stranger in Paradise"		Forrest and Wright
	Marsinah	Elaine Clark	
	Caliph	Robert Taylor	
La Boheme	Act I Duet		Puccini
	Rodolfo	Brandt Curtis	
	Mimi	Olga Gardner	
Faust	Aria "Jewel Song"		Gounod
	Margaurite	Donna Dalton	
Faust	Ballet		Gounod
	Connie Burton and Corps de Ballet		
Il Trovatore	Duet "Home to Our Mountains"		Verdi
	Azucena	Ruth Melville	
	Manrico	Harris D. Ladle	
I Pagliacci	Aria "On with the Play"		Leoncavallo
	Canio	Ray Arbizu	
Rigoletto	Act IV Quartet		Verdi
	Duke	Brandt Curtis	
	Maddalena	Colleen Harris	
	Gilda	Joyce Barney	
	Rigoletto	Robert Downs	
Prince Igor	"Polovetzian Dance and Chorus"		Borodin
	Opera Chorus and Corps de Ballet		

Directors	Florence Rogers, Brandt Curtis, Ray Arbizu, Sandra Allen
Accompanists	Evelyn Cain, Pauline Hills, Marlene Bachelder, Margaret Van Orman, Ina Mae Harmon, Margaret Norton

OPERA CHORUS

Women
Lucy Black
Judith Cutright
Cathy Christensen
Tia Dankowski
Kathleen Eidimiller
Rae Ann Emery
Janet Ferguson
Christine Fitzgerald
Margaret Hilton
Paula Landon
Christine Layton
Jane Martineau
Nita McKenzie
Christine Mecham
Christine Powell
Teri Peterson
Susan Reed
Doris Roberts
Marcia Robinson
Marcia Roy
Debra Smith
Marsha Stokes
Shanna Summers
Patricia Townsley
Joyce Udall
Chris Williams
Judy Zimmerman

Men
Stephen Bardsley
Pete Cassidy
Scott Crookston
Paul Curtis
George Emerson
William Fifield
Fred Goodson
Robert Lauritzen
James David Miller
Walter Soares
Howard Stephenson
Terry Wilson
Brian Yancey
Paul Yearout

BALLET CAST

Faust excerpts

I Dalinda Bond
Belinda Boylin
Jeanette Clough
Susan Devereaux
Eilzabeth Finch
Mary Ann Hollingshaus
Debbe Jacobsen
Catherine McCoy
JoAnne McGhie
Dana Ranzenberger
Tracy Tubbs
Lisa Weight

II Sam Freese
Don Zimmerman
Cleopatra—Connie Burton
Kay Freestone
Sunee Peterson
Benicia Soares

III Cleopatra—Connie Burton

IV Ensemble plus David Butron, Mike Gygi, Ernest Muirhead

Prince Igor "Polovetzian Dances"

I Connie Burton
Kathleen Clark
Kay Freestone
Sunee Peterson

II Dalinda Bond
Belinda Boylin
Jeanette Clough
Susan Devereaux
Elizabeth Finch
Mary Ann Hollingshaus
Debbe Jacobsen
Catherine McCoy
JoAnne McGhie
Sharon Strawn
Claire Turner
Tracy Tubbs
Lisa Weight

III Ensemble

IV Men
David Butron
Rich Dutson
Don Zimmerman
and Ensemble
Sam Freese
Mike Gygi
Ernest Muirhead

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

CAMILLE McCLURG, *mezzo-soprano*

Student of Ralph Woodward
Assisted by Susan Packham, *piano*

in

RECITAL

8:00 p.m.
Thursday, March 2, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 59

PROGRAM

I

Te Deum ..... George Frederic Handel
Prepare Thyself, Zion, from *Christmas Oratorio* ..... Johann Sebastian Bach

II

Vergebliches Ständchen ..... Johannes Brahms
Nun Wandre, Maria ..... Hugo Wolf
Verborgenheit ..... Hugo Wolf
Zueignung ..... Richard Strauss

III

Va! laisse couler mes larmes, from *Werther* ..... Jules Massenet
O don fatale, from *Don Carlo* ..... Giuseppe Verdi

INTERMISSION

IV

Bonjour, Suzon! ..... Léo Delibes
Psyché ..... E. Paladilhe
Mandoline ..... Claude Debussy

V

From *Poems of Emily Dickinson* ..... Aaron Copland
The world feels dusty
Heart, we will forget him
From an Unknown Past ..... Ned Rorem
The Lover in Winter Plaineth for the Spring
Hey Nonny No!
My Blood So Red . . . . . (The Call)
Suspiria
The Miracle
Tears
Crabbed Age and Youth
God Be in My Heart ..... Elinor Remick Warren

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

PEGGY HOWELL, *flute*
Student of Theodore Wight
Assisted by Claudia Laycock, *piano*

and

DARON BRADFORD, *clarinet*
Student of David Randall
Assisted by Anne Brockbank, *piano*

in

RECITAL

5:00 p.m.
Tuesday, March 7, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 60

PROGRAM

Fantaisie ..... Georges-Hüe

Miss Howell, *flute*
Miss Laycock, *piano*

Monodia for unaccompanied clarinet ..... Ist Ván Láng

Mr. Bradford, *clarinet*

Sonata in G Minor .....J. S. Bach

Allegro Moderato
Adagio
Allegro

Miss Howell, *flute*
Miss Laycock, *piano*

Duo for flute and clarinet ..... Antoni Szalowski

Allegro
Andante
Allegro

Miss Howell, *flute*
Mr. Bradford, *clarinet*

Sonata in A Major (violin) ..... Antonio Vivaldi

Preludio a Capriccio
Corrente
Adagio
Giga

Mr. Bradford, *clarinet*
Miss Brockbank, *piano*

Agrestide ..... Eugene Bozza

Miss Howell, *flute*
Miss Laycock, *piano*

Sonata for Clarinet and Piano ..... Leonard Bernstein

I. Grazioso
II. Andantino - Vivace e leggiero

Mr. Bradford, *clarinet*
Miss Brockbank, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

THE TOKYO STRING QUARTET

KOICHIRO HARADA, *violin*
YOSHIKO NAKURA, *violin*
KAZUHIDE ISOMURA, *viola*
SADAO HARADA, *cello*

8:00 p.m.
Tuesday, March 7, 1972
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Quartet, op. 3 ..... Berg
Langsam etwas rescheres tempo
Massige viertel - bewegter

Quartet in E-flat Major, op. 74 ..... Beethoven
Poco adagio: Allegro
Adagio ma non troppo
Presto
Allegretto con variazioni

INTERMISSION

Quartet No. 1, op. 7 ..... Bartok
Lento
Allegretto
Introduzione: Allegro
Allegro vivace

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday March 8, 1972
No. 67 Madsen Recital Hall

PROGRAM

Intermezzo, op. 117, no. 1 . . . . . Brahms
Erin Judd, piano

En Prière . . . . . Fauré
Che Fiero Costume. . . . . Legrenzi
Elaine Ferguson, mezzo-soprano
Janet Erickson, piano

Rhapsody in G Minor. . . . . Brahms
Sonata No. 12. . . . . Mozart
Allegro con spirito
Jeff Shumway, piano

Suite for Tuba. . . . . Haddad
Allegro maestoso
Andante espressivo
Allegro con brio
Frank Boyd, tuba
Wayne Lund, piano

Moments Musicaux, op. 94, no. 6 . . . . . Schubert
Jody Jenkins, piano

Triolet in E-flat. . . . . Walthew
Allegro comodo
Lento - poco appassionato
Allegretto
Vivace
Ann Smith, flute
Jeanine Molberg, clarinet
Blair Jensen, bassoon

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

BALLET FOLKLORICO OF MEXICO

AMALIA HERNANDEZ
General Director and Choreographer

NORMA LOPEZ HERNANDEZ
Director

GUILLERMO KEYS ARENAS PEDRO MUNOZ
Artistic Coordinators

Choral Arrangements:
Luis Sandi
Dr. Ramon Noble

Lighting designed by:
Louisa Guthman
Edmundo Arreguin

Costume Design:
Dasha
Delfina Vargas
Luis Alaminos

Scenic Design:
Robin Bond
Delfina Vargas
Luis Alaminos

8:00 p.m.
Wednesday, March 8, 1972
Marriott Activities Center

THE COMPANY

THE DANCERS

Maria Elena Gonzalez, Mercedes Loza, Maria Luisa Gonzalez, Rosa Elena Jimenez, Elsa Garcia, Maria Esther Vizcarra, Josefina Maldonado, Evangelina Pola, Maria del Carmen, Azucena Jimenez, Rosalinda Torres, Gloria Torres, Ana Maria Tapia, Maria Elia Macias, Guillermina Lopez, Jose Villanueva, Dante Palomino, Everardo Hernandez, Jose Santacruz, Pedro Rodriguez, Rolando Cano, Antonio Lizaola, Enrique Martinez, Ricardo Higuera, Humberto Trevino, Raul Valdez, Eduardo Velasquez, Jorge Garduno, Ramon Dominguez, Emilio Ceron.

THE CHORUS

Delia Villarreal, Hortencia Heredia, Sara Perez, Ofelia Gaona, Guadalupe Guerro, Teresa Delgado, Silvia Davila, Christine Seger, Susana Palumbo, Maria Dolores Mitre, Angeles Villanueva, Pedro Munoz, Jose Luis Iniquez, Sergio Morales, Jose Benitez, David Huiochea, Miguel Angel, Claudio Bonifax, Tomas Martinez, Jose Rodriguez, Jose Luis Gutierrez, Jose Villa, Ignacio Chavez, Maria Inez Moreno, Maximino Vega.

MARIACHIS

Manual Valle, Santos Zamora, Cutberto Perez, Lucio Ramirez, Carlos Baltazar, Marcelino Ortega, Marcelino Reyes, Abdias Delgado, Jose Segura, Jesus Aguilar.

JAROCHO QUARTET

Rafael Rosas, Rene Rosas, Raymundo Fierro, Israel Chavez.

MARIMBA ENSEMBLE

Jose Bolon, Pedro Garcia, Alejandro Munoz, Cutberto Perez.

JARABES OF OAXACA

This suite of gay and lyrical dances originated in the little town of Betaza in the state of Oaxaca. They are performed each year during the largest fiesta held in the city of Oaxaca. Accompanying the dances is a typical Mexican village band.

The Company

WEDDING IN THE HUASTECA

The Huasteca is in northwest Mexico, where the inhabitants are subject to violent emotions. This ballet tells the story of a country boy who, en route to his wedding, meets a charming young Indian girl.

Groom	Eduardo Velasquez
Indian Girl	Maria Elena Gonzalez
Bride	Azucena Jiminez
Rival	Jose Villanueva

Musicians: Addias Delgado, Santos Zamora, Lucio Ramirez, Jesus Aguilar

DEER DANCE

Probably the oldest of Mexican dances, this now world-famous work imitates the rite carried on by the Yaqui Indians of Sonora prior to a hunt. The Deer Dancer is trained from childhood in the movements of the hunted animal and the roles of his pursuers are assumed by priests.

The Deer	Emilio Ceron
The Hunters	Dante Palomino and Humberto Trevino

MASS OF CHAMULA

The Chamula Indians live in the highlands of the state of Chiapas. Their religion combines ancient Mayan and pagan rites with elements of Christianity. Once a year an annual mass is held in the parish church. During this mass, the Indians face images of the saints and berate them for anything that has gone wrong during the year. Later, to the accompaniment of music and dancing, the images are paraded through the village.

Lament and Prayer
Girls' Chorus
Bolonchones
Entire Choir

THE OLMECS

The Olmec culture is the oldest of the Mexican cultures. The Olmecs ranged throughout central and southern Mexico from 1300 to 800 B.C. To the Olmecs, the jaguar was the symbol of heaven and earth and revered as a god. Ritual hunters pursued the jaguar in the forests, but the animal was never slain. Instead, after capture, it was tied and removed to a safe place for worship.

1. Ceremony of Preparation
2. The Jaguar Hunt
3. Ritual Dance of Worship

Jaguar: Dante Palomino

FIESTA IN VERACRUZ

The bubbling exuberance of the jarocho musicians from Veracruz region has its origin in the fusion of the Spanish and Caribbean influences with the heritage of the Totonacs. The dances in this suite include the Bamba in which one of the couples nimbly maneuver their feet to tie a large ribbon into a lovers' knot.

Lamento Jarocho	Rosario Aragon and the Chorus
Zapateado	Female Dance Ensemble
Tilingo	Maria Elena Gonzalez and Eduardo Velasquez
Coco	The Company
La Bamba	Azucena Jiminez and Humberto Trevino
The Musicians	The Jarocho Quartet and The Marimba Ensemble

INTERMISSION

PROGRAMME

(subject to change or rearrangement)

LA PLUMA

The ballet *Guelaguetza* derives its inspiration from the ancient Zapotec Indian ritual in which the language of dance and music expresses the hospitality of the people. The most spectacular dance in this ballet is *La Pluma* in which the dancers perform intricate patterns while wearing imposing feathered headdresses.

Jose Santacruz and the Male Ensemble
Tlalpizalli-Atecocolli player: Pedro Munoz

CHIAPAS

Choreography: Amalia Hernandez and Martha Arevalo

Chiapas is the southernmost state of Mexico. This suite shows many of the dances characteristic of the region.

1. Waltz
2. El Panuello Chiapaneco (a handkerchief courting dance)
3. Comitan
   Pedro Munoz, *soloist,* with the Girls' Chorus
   Coatan
   The Chorus
4. Peacock Courting Dance
5. El Piri
   Maria Luisa Gonzalez and Guillermo Keys Arenas
6. Maruncha Courting Dance
   Mercedes Loza and Jose Villanueva
7. La Tortuga
   Maria Esther Vizcarra and Dante Palomino
8. El Cachito
9. El Rasca Petate
   The Entire Ensemble

JALISCO

The large state of Jalisco with its capitol of Guadalajara is the land of the charros, the Mexican cowboys, and also the mariachis, the folk-musicians who have become a national institution. These songs and dances are typical of Mexico's gayest and most fiesta-loving provinces.

1. Serenata:
   Romance Castillo
   El Carretero
   El Quelito
   The Chorus
2. El Tren
   The Chorus and The Mariachis
3. Tranchete
   The Male Ensemble
4. Le Negra
   The Entire Company
5. Jarabe Tapatio (The Hat Dance)
   Maria Elia Macias, Juan Medellin, and the Entire Company

STAFF FOR THE BALLET FOLKLORICO OF MEXICO

General Manager ..... Irma Garcia Lazaro
Administrator ..... Jose Juan Parades
Production Director ..... Felipe Segura
Assistant Artistic Coordinators ..... Jose Villanueva, Maria Elena Gonzalez, Antonio Lizaola
Wardrobe Master ..... Mario Sosa
Property Master ..... Manuel Rivas

STAFF FOR S. HUROK

Company Manager ..... Kurt Neumann
Press Representative ..... Edward Parkinson
Stage Manager ..... Louisa Guthman
Master Carpenter ..... Paul A. Tolleson
Master Electrician ..... Fred Miller
Assistant Electrician ..... Don Lewis
Master of Properties ..... Louis Welk
Wardrobe Supervisor ..... Frank Stretton

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

MARY SHEARER, *soprano*

Student of Ralph Woodward
Assisted by Jay Lucas, *piano*

in

RECITAL

8:00 p.m.
Saturday, March 11, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 68

PROGRAM

I

Dove sei, amato bene? ..... George Frederic Handel
Quia respexit, from *Magnificat* ..... C. P. E. Bach

II

Kindertotenlieder ..... Gustav Mahler
- Nun will die Sonn so hell aufgeh'n!
- Nun seh' ich wohl, warum so dunkle Flammen
- Wenn dein Muetterlein
- Oft denk' ich, sie sind nur ausgegangen!
- In diesem Wetter!

III

Je dis que rien ne m'apouvante, from *Carmen* ..... Georges Bizet

INTERMISSION

IV

Chere nuit ..... Alfred Bachelet
Extase ..... Henri Duparc
Lament ..... Henri Duparc
Nuit d'Etoiles ..... Claude Debussy

V

The Aviary ..... Richard Rodney Bennett
- The Birds' Lament
- The Owl
- The Early Nightingale
- The Widow Bird
- The Lark

Cycle of Holy Songs ..... Ned Rorem
- Psalm 134
- Psalm 142
- Psalm 148
- Psalm 150

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday
No. 71

March 15, 1972
Madsen Recital Hall

PROGRAM

Aria and Presto ..... Aubert-Waln
Jeanine Molberg, clarinet
Chris Wilde, piano

Nocturne in B-flat Minor, op. 9, no. 1 ..... Chopin
Christine Warner, piano

Allegro ..... Fiocco
Pamela Cauley, violin
LuPing Wang, piano

Va godendo, from Bel Piacere ..... Handel
Ah Spietato, from Chio Mai vi Possa ..... Handel
Gayle Gunn, soprano

La Fille aux Cheveux de Lin ..... Debussy
Carol Pollard, piano

Capriccio for Unaccompanied Clarinet ..... Sutermeister
Ray Miller, clarinet

Alpine Suite for Recorder Trio ..... Britten
Arrival at Zermatt
Swiss Clock (Romance)
Nursery Slopes
Alpine Scene
Moto perpetuo: Down the Piste
Farewell to Zermatt
Mark K. Bartin, Karen Heninger, Ruth Hay, recorders

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

RONALD STAHELI, *piano*
Student of Paul Pollei

in

RECITAL

6:30 p.m.
Wednesday, March 15, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 69

PROGRAM

Sonata (Hob. XVI/52) in E-flat Major ..... Joseph Haydn
- Allegro
- Adagio
- Presto

Three Miniatures for Piano ..... Howard Hanson
- Reminiscence
- Lullaby
- Longing

Mouvements Perpétuels ..... Francis Poulenc
- Assez modéré
- Trés modéré
- Allerte

INTERMISSION

Sonata in B-flat Minor, op. 35 ..... Frédéric Chopin
- Grave doppio movimento
- Scherzo
- March Funébre, Lento
- Finale, Presto

Toccata, op. 11 ..... Serge Prokofiev

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

DOUGLAS E. BUSH, *organ*
Student of J. J. Keeler

in

SENIOR RECITAL

(Required for the degree Bachelor of Arts
with a major in music performance)

8:00 p.m.
Thursday, March 16, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 70

PROGRAM

Messe pour les convents ..... François Couperin
- Plein jeu
- Fugue sur la trompette
- Recit de chromhorne
- Trio a 2 dessus de chromhorne et la basse de tierce
- Dialogue

Fantasia on "Wie schön leuchtet der Morgenstern" ..... Dietrich Buxtehude

Chorale Prelude: Vor deinen Thron tret' ich hiermit, BWV 668 .... J. S. Bach

Prelude and Fugue in G Major, BWV 541 ..... J. S. Bach

INTERMISSION

Prelude and Fugue in F Lydian, op. 72 ..... Flor Peeters

Chorale Preludes ..... Helmut Walcha
- Herzliebster Jesu, was hast du verbrochen
- Ein feste Burg ist unser Gott
- Ich ruf zu dir, Herr Jesu Christ
- Fröhlich soll mein Herze springen

Antiphon III, op. 18 (I am black but comely),
from Vêpres du Commun ..... Marcel Dupré

Chorale No. 3 in A Minor ..... César Franck

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Friday — March 17, 1972
No. 79 — Madsen Recital Hall

PROGRAM

RENAISSANCE SAMPLER

Fulgent nunc natalitia ..... Anon. (Glogauer Liederbuch)
conducted by Cathie Miller

Mass for Three Voices ..... William Byrd
Kyrie eleison
Sanctus-Benedictus
Agnus Dei
conducted by C. D. Roode

Will you walke the woodes soe wilde ..... William Byrd
John Kelly, harpsichord

O Death, Rock Me Asleep ..... Anne Boleyn
Rosemary d'Arc, soprano
Cathie Miller, harpsichord

My Selfe Gigge ..... John Bull
C. D. Roode, harpsichord

Sweet Kate ..... Robert Jones
Danny Butler, Ming Yee Lee,
John Kelly, Clifford Barnes
accompanied by Cathie Miller

Hornepype ..... Hugh Aston
Betsy Hunt, harpsichord

Innsbruch, ich muss dich lassen ..... Heinrich Isaac
Oh, when my husband staggers home ..... Orlando di Lasso
(Quand mon mari vient de dehors)
La, la, la, je ne l'ose dire ..... Pierre Certon
conducted by Clifford Barnes

Weep, o mine eyes ..... John Bennet
The Silver Swan ..... Orlando Gibbons
Gloria ad modum tubae ..... Guillaume Dufay
conducted by Danny Butler

COLLEGIUM MUSICUM

Dr. Clifford Barnes, director

Kathleen Boyd
Danny Butler
Rosemary d'Arc
Raymond Gobin
Betsy Hunt
Jim Jett
John Kelly
Hsueh-Mei Lee
Ming-Yee Lee
Terry McCombs
Cathie Miller
Dan Pack
Prach Prachyathammavong
Dale Rendlesbach
Christian D. Roode
Walter Rudolph
Nancy Silvester
Janie Thompson

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

LAVAR KRANTZ, *violin*

YOSHIE AKIMOTO, *piano*

Assisted by

David Randall, *clarinet*

in

RECITAL

8:00 p.m.

Tuesday, March 21, 1972

de Jong Concert Hall

Franklin S. Harris Fine Arts Center

1971-72 Series No. 75

PROGRAM

Sonata in B-flat, K. 454 ..... W. A. Mozart

Largo - allegro
Andante
Allegretto

Sonata No. 2 (Sonata española), op. 82 ..... Joaquin Turina

Lento (Theme and 3 Variations)
Vivo
Adagio - Allegro moderato

Sonata No. 1 ..... Darwin Wolford

With motion
Slow, pensive
Spirited and joyful

INTERMISSION

Sonata for Violin and Piano ..... Aaron Copland

Andante semplice
Lento
Allegretto giusto

Contrasts for Violin, Clarinet, and Piano ..... Béla Bartók

Verbunkos (Recruiting Dance)
Pihenö (Relaxation)
Sebes (Fast Dance)

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Wednesday
No. 81

Franklin S. Harris Fine Arts Center
Madsen Recital Hall

March 22, 1972
Madsen Recital Hall

PROGRAM

Intermezzo, op. 117, no. 1 ..... Brahms
Richard Keys, piano

Instruktivni ..... Feld
Pochood - March
Valčík - Waltz
Burleska - Burlesque
Mary Ann Holdaway, clarinet
Sue Wahlen, piano

Sonata No. 12 in D Major ..... Mozart
Allegro con spirito
Rhapsody in G Minor, op. 79, no. 2 ..... Brahms
Jeff Shumway, piano

Concerto for French Horn in E-flat ..... Mozart
Allegro maestoso
Rondo
Roger Holt, tuba
Susan Wahlen, piano

Sonata, K. 284 ..... Mozart
Pauline Cook, piano

Pur di cesti, o bocca bella ..... Lotti
I Have Twelve Oxen ..... Ireland
Elizabeth Turney, soprano
Janet Erickson, piano

Rumanian Folk Dances ..... Bartok
Joc cu Bâtă
Brâul
Pe Loc
Buciumeana
Poarcă Românească
Mărunțel
Colleen Smith, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

PATRICE ANDERSON, *violin*

Student of Percy Kalt

Assisted by
JoLane Laycock, *piano*
Joan Larsen, *violin*

in

SENIOR RECITAL

(Required for the degree Bachelor of Arts
with a major in music performance)

8:00 p.m.
Wednesday, March 22, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 74

PROGRAM

Concerto in D Major, op. 61 ..... Ludwig van Beethoven
Allegro ma non troppo

Partita II in D Minor ..... J. S. Bach
Ciaconna

Baal Shem ..... Ernest Bloch
Nigun (Improvisation)

INTERMISSION

Sonata No. 3 in D Minor, op. 108 ..... Johannes Brahms
Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

Navarra, op. 33 ..... Pablo Sarasate

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

A CAPPELLA CHOIR

Ralph Woodward, *director*

8:00 p.m.
Thursday, March 23, 1972
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 80

PROGRAM

I Will Praise Thee (Psalm 138) ..... Truman Fisher

Three Short Anthems ..... Perry Jay Arnett
The Days of Our Years
Psalm 46
Friend

O God, Where Art Thou? ..... Steven Amundsen

Hymn Settings ..... Michael Moody
By Which to Walk
In Contrition We Approach Thee
The Path of Life (Sabbath Day)

With Thee, O Lord ..... Verena Hatch
Let Plenty Not Betray Us, Lord
The Morning Breaks, the Shadows Flee

INTERMISSION

The Earth Is the Lord's ..... Newell Kay Brown
Claudia Cushman, *accompanist*

Allelujah ..... Murray Boren
Lezlie Spraker, *accompanist*

Sweet Jesus Lay Sleeping ..... Ardean Neighbor

The Splendor Falls on Castle Walls ..... Robert Manookin
Margaret Woodward, *soprano;* Bruce Woodward, *horn*

O God, Early Will I Seek Thee (Psalms 63, 138) ..... Robert Millett
Martin Green, *baritone;* choir

Three Psalms ..... Merrill Bradshaw
Psalm 94
Psalm 95
Psalm 96

Choir Theme: *For my Soul delighteth in the song of the heart; yea, the song of the righteous is a prayer unto me, and it shall be answered with a blessing upon their heads.*

(Doctrine and Covenants 25:12)
Music by Robert Cundick

PROGRAM NOTES

Psalm 138 by California composer and Church member Truman Fisher bids well to find its place in the active choral repertoire of many of the better choral organizations throughout the country as do most of the other works on tonight's program. It is skillfully written using the germinal motive found in the opening vocal statement as the chief unifying and developmental force for the composition. Derivations of this motive are found throughout the work if one listens carefully. Its final reiteration is made by the organ as the choir sustains a pianissimo "amen."

Three Short Anthems: Perry Jay Arnett has been a member of The Church of Jesus Christ of Latter-day Saints for four years. He lives in Las Vegas, Nevada. The composer has this to say about his works on the program:

> "The Days of Our Years": This paraphrase of Psalm 90:10 by Dr. Kirkpatrick of the Cambridge Bible struck me by its subtle sense of balance—the seeming futility of life as expressed in the first half of the text as contrasted with hope of life eternal in the second. Thus, my attempt was to create these contrasting moods musically, in such a way that that balance might be preserved and possibly enhanced.
>
> "Psalm 46": The scriptures are always inspiring and I study them for both doctrinal content and music texts. *Psalm 46* was written to be used as a "call to worship," though not exclusively so. I tend to pick conciseness in things (where this is possible); therefore, I try to pick texts with complete thoughts in a few words . . . the shorter, freer forms seem to serve my purpose.
>
> "Friend": I have attempted to portray the duality of Christ in this composition. The title has reference to the many times the Lord in the Doctrine and Covenants referred to the "elect" as his "friends," this relationship being suggested also by certain writings recently uncovered and translated from the caves at Qumran. (Text also by Perry Jay Arnett)

O God, Where Art Thou? (D&C 121): Steven Amundsen is a senior majoring in musical composition at Brigham Young University. He has had success in many types of musical form; for example, he was the composer of the theme song for Homecoming 1971, and has done much arranging for vocal and instrumental ensembles.

The composition included here is scored for double SATB choir, with additional divisi sections. The text is one of the most poignant from the entire Doctrine and Covenants as from the depths of despair the Prophet Joseph cries out for help for his people.

The reassuring answer from the Lord is timeless:

> "Peace be unto thy soul; . . . if thou endure it well, . . . thou shalt triumph over all thy foes."

Hymn Settings: After completing an M.A. in music from BYU in 1967, Spanish Fork native Michael Moody is presently finishing work on a Doctor of Musical Arts degree at the University of Southern California. His dissertation topic is "Contemporary Hymnody in The Church of Jesus Christ of Latter-day Saints." He offers the following program notes:

"By Which to Walk": Iris Schow of Brigham City wrote the text—a poem in which faith is described in a brief series of metaphors:

Faith is a Foothold on the surging sea,
The Latchstring out upon the unseen door,
The certitude that a safe harbor waits
Where one beholds no shore.

In this musical setting the meter follows a natural pattern of word emphasis resulting in measures of two, three, four, five, and six beats.

"In Contrition We Approach Thee": Poems by Evalyn Sandberg have appeared regularly in the *Improvement Era* and the *Ensign* over the last ten years. . . . This text is a hymn of prayer; each verse is set to two musical phrases, the second answering the first. Both phrases descend to depict the imagery of God's Spirit descending from His throne above and God's mercy falling "softly as a gentle rain." A repeated-note motive recurs throughout the hymn in all voices.

"The Path of Life": (Editorial note: In this case the composer of the music was also the author of the text.) The text of this hymn is based on Section 59 of the Doctrine and Covenants which contains the commandment to "go to the house of prayer and offer up thy sacraments upon my holy day." Musical cadences are de-emphasized in order to permit the flow of the text's long, irregular phrases.

Verena Hatch was born in Lethbridge, Alberta, Canada, where she received her early training. She later received her bachelor's degree from BYU. She has made many contributions to the music of the Church. She and her husband, Ephraim, wrote the book, *Worship and Music in The Church of Jesus Christ of Latter-day Saints,* 1968. About her hymns she says:

"With Thee, O Lord": This hymn came suddenly in its entirety early one Sunday morning. I arose and blocked it out, then finished working it out from time to time over a period of a few weeks. It is intended to be sung freely as though spoken.

"Let Plenty Not Betray Us, Lord": For many months the search for a suitable LDS-oriented hymn-text had produced nothing which really interested me. This poem by E. Kent Kane, grandson of the famous Thomas L. Kane, early-day friend of the Saints, was printed in the June 1971 issue of the *Ensign.* It appealed to me when I first read it, but it wasn't until after the fourth of July celebration that it struck home as a possible modern-day "Recessional"—(lest we forget). Both the melody and the harmonization are symbolic, attempting to illuminate the meaning of the text.

"The Morning Breaks": This choir setting was composed as a final project for a class in 20th-century composition. The text was selected because it is timely and also deserving of a "here and now" setting in a range and style more easily singable by ward choirs than the original version.

The Earth Is the Lord's: Newell Kay Brown is becoming known as one of the most gifted composers in the Church. Several of his compositions have been performed in previous Mormon arts festivals.

A graduate of Eastman Conservatory in Rochester, New York, he has held a number of college positions, and at present is a professor of musical composition

and theory at North Texas State University.

"The Earth Is the Lord's" is a profoundly moving work employing many uses of the voice in conjunction with piano accompaniment. Free use of "sprechstimme," or spoken text, is heard and this text is always held in the forefront of the composer's plan. In addition, an open type of harmonic treatment is used in the voices as well as the piano accompaniment. While there is no question about its having been written in our time, dissonance is never obtrusive but always in conjunction with reinforcing the message of the anthem.

Allelujah: Murray Boren is a sophomore majoring in musical composition at Brigham Young University. The anthem included here is the final chorus from a group of seven written initially for junior high school, but, by the composer's own admission, seems a bit demanding for such groups. It is scored in this case for SAB choir with piano accompaniment and optional brass obbligato.

Sweet Jesus Lay Sleeping: Christmas anthems by LDS composers have been rare, but this gently undulating lullaby by Ardean Neighbor of California has all the ingredients for success. Scored for piano and SATB chorus, it is simple yet interestingly written. The composer also authored the text.

The Splendor Falls on Castle Walls: This lovely Tennyson poem had been of great interest to Dr. Manookin—composer, theorist, and organist for the BYU music faculty—for some time, but the highly successful setting by Benjamin Britten of the same text in his "Serenade for Tenor, Horn, and Orchestra" had deterred him from attempting a second setting. The present composition was completed in April 1971, however, and should allay all doubts in the composer's mind concerning its suitability. Again employing horn as does Britten's work, but in quite a different fashion, the work is scored for soprano and chorus instead of tenor and orchestra, in a tightly cohesive unit. The material for the horn call is remembered twice in the bass voices and frequently in the soprano solo. In general the choral writing is lyric and sustained, with much of its harmonic texture built upon various intervals of the fourth and seventh, as well as a good deal of parallelism. It is dedicated to Dr. Woodward, the conductor of the A Cappella Choir, and to his wife, Margaret, who sings the soprano solo. Their son Bruce, a recently returned missionary, is the hornist.

O God, Early Will I Seek Thee: This work is the second anthem from a trilogy written by the Arizona composer Robert Millett, with text taken from Psalms 63 and 138. It is a compelling, dramatic composition employing baritone soloist and choir in a highly effective manner. Much use is made of polyrhythms, but not for their effect alone; rather, they are employed to outline the text vividly. This is particularly the case in the statement, "because Thy lovingkindness is better than life." Throughout the composition the final three words of that clause are dealt with in slow triple meter in an otherwise generally quadruple meter. The result is gently, yet eloquently, persuasive. Somewhat harmonically complex in the developmental section, the work has great power and impact.

Three Psalms: These psalms were written for the 1970 European Tour of the Brigham Young University Choir by Dr. Merrill Bradshaw, Brigham Young University composer-in-residence. At the time of their composition the entire world seemed steeped in the desire for sensual gratification, and those who espoused such pursuits or who exemplified them were lionized. In these psalms, Dr. Bradshaw has attempted to reestablish an awareness of the ultimate judgment upon evil, of the triumph of good, and of the joy to be shared by those who accept the "God of our Salvation," as the psalmist has called him.

Stylistically, each psalm is treated in a different manner. Psalm 94 begins with a prologue in vigorous terms in which God is called upon to wreak vengeance upon the wicked. This is followed by the highly rhythmic main body of the work in which these initial statements are enlarged upon, the choir dealing with the strong text in boldly etched tone clusters. The concluding section is a slightly varied restatement of section one.

The composer treats Psalm 95 in a different manner from that usually used with the text "Oh come, let us sing unto the Lord," choosing to couch the words in music depicting a sense of awe rather than boisterous jubilation. The air of quietude provides a marked contrast to the two psalms which surround it.

Psalm 96 is full of an unbounded joy which pervades it from beginning to end. The word *sing* is used as the chief rhythmic device. The tumult reaches an apex in the seven bars which precede the final cadence as the choir, in twelve parts, with each section on different triads and rhythms, gives free rein to the statements, "Sing to the Lord, sing unto the Lord." The cadence itself is formed of three chords in the following order: C Major, G minor ninth, and B Major, bringing the work to a thrilling climax.

A CAPPELLA CHOIR

Dr. Ralph Woodward, *director*
Camille McClurg, *graduate assistant*

Sopranos
Andrea Anderson
Marjorie Austin
Eva Black
Kitty Carr
Denise Coldren
Georgia Fairbanks
Mardene Francis
Pamela Groo
Susan Harding
Sherri Heider
Sylvia Heward
Janine Hill
Vicki Lott
Diana Nielsen
Kris Parry
Susan Rockwood
Chris Rodgers
Mary Shearer

Altos
Delores Bate
Dolores Brown
Patricia Cummings
Claudia Cushman
Kathryn Dunn
Robin Gibson
Cecelia Harris
Camille McClurg
Kay McKellar
Marché Morrell
Rosemary Nelson
Janine Noon
Susan Packham
Lezlie Spraker
Kathleen Watt
Vona White
Janet Whitman

Tenors
Jeff Bigler
Murray Boren
Kevin Cooney
Kim Cooney
Sam Freese
Jay Hildebrandt
Mark Hopkin
Jay Lucas
Roscoe Orton
Boyd Rowley
Nick Thomas

Basses
Wilford Andersen
Dan Balestrero
Alan Chipman
Bill Chown
Lyle Duncan
Craig Evans
John Gibbs
Martin Green
Kim Hakes
Bill Maycock
David Meadows
Kent Peterson
Bruce Seely
Steven Stanfill
Bruce Steed
Tony Weber
Bruce Woodward

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

ANCIENT INSTRUMENT ENSEMBLE

Music of the Medieval, Renaissance, and Baroque

8:00 p.m.
Saturday, March 25, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 86

PROGRAM

Now may we singen ..... Medieval English
Soprano voice, Renaissance alto recorder, treble viol, tenor dulciane

Recercari et Canzoni ..... Girolamo Frescobaldi (1615)
Rebec, alto krummhorn, tenor cornamuse, bass sordone

Suite No. 11 ..... Johann Hermann Schein (1586-1630)
Paduana
Gagliarda
Courente
Soprano, alto, two tenors, bass recorders

Pass' emezzo Moderno ..... Pierre Phalese, Pub. (1583)
Soprano, alto, tenor, bass recorders

Bass dance ..... Pierre Attaingnant (1547)
Rebec, alto krummhorn, cornamuse, bass kelhorn, bass sordone

Carmen in Sol ..... Paul Hofhaimer (1459-1537)
Rebec, treble viola da gamba, bass viola da gamba, rankett

Versos de Magnificat ..... Antonio de Cabezón (1578)
Soprano, alto, tenor, bass recorders, rebec, bass viola da gamba, soprano, alto krummhorn, tenor cornamuse, rankett, bass sordone, zink

INTERMISSION

Sonata in C Major ..... Karl Friedrich Abel (1723-1787)
Vivace
Adagio
Minuetto
Pamela Hamblen, *bass viola da gamba* Lynn Carson, *harpsichord*
Keith Loraine, *Baroque rankett*

Alpine Suite for Recorder Trio ..... Benjamin Britten (1913-)

Arrival at Zermatt
Swiss Clock (Romance)
Nursery Slopes
Alpine Scene
Moto perpetuo: Down the Piste
Farewell to Zermatt

Mary K. Burton, Karen Heninger, Ruth Hay, *recorders*

Sonata in F ..... Joseph Bodin de Boismortier (c. 1691-c. 1765)

Allemande
Gavotte
Gayment

Pamela Hamblen, *bass viola da gamba* Keith Loraine, *Baroque bassoon*

Sonata No. 2 in C ..... Johann Christoph Pepusch (1667-1752)

Allegro
Largo
Allegro

Carolyn Flatley, *recorder* Jeff Osborn, *harpsichord*
Pamela Hamblen, *bass viola da gamba*

Ouverture No. 3 ..... Johann Christoph Schultz (c. 1733-1813)

Mary Lou Prince, Terry Tanner, *recorders* Claire Richards, *harpsichord*
Pamela Hamblen, *bass viola da gamba*

Sonata op. 18, no. 6, harpsichord 4 hands ..... Johann Christian Bach (1735-1782)

Lynn Carson, Jeff Osborn

Sonata in F ..... Allessandro Scarlatti (1659-1725)

Carolyn Flatley, Mary Lou Prince, Terry Tanner, *recorders*
Jeff Osborn, *harpsichord* Keith Loraine, *Baroque bassoon*

Cantata Auf Rogate ..... Georg Philipp Telemann (1681-1767)

Denise Coldren, *soprano* Claire Richards, *harpsichord*
Lynn Carson, *recorder* Pamela Hamblen, *bass viola da gamba*

ANCIENT INSTRUMENT ENSEMBLE

J. HOMER WAKEFIELD, *director*
KEITH LORAINE, *associate director*
LYNN CARSON, *associate director*

Patricia Burton, *recorders*, cornamuse, krummhorns*

Mary K. Burton, *recorder*

Lynn Carson, *harpsichord, recorders*

Denise Coldren, *soprano voice*

Carolyn Flatley, *recorders*, cornamuse, krummhorns*

Pamela Hamblen, *treble and bass viola da gambas*

Barbara Hart, *viola da gamba, recorders, cornamuse*

Ruth Hay, *recorder*

Karen Heninger, *recorder*

Keith Loraine, *recorders, krummhorns, sordone, rankett, dulciane, Baroque bassoon*

Jefferson Osborn, *recorders*, zink, harpsichord, krummhorns*

Mary Lou Prince, *recorders*, krummhorns, rebec*

Claire Richards, *harpsichord*

Terry Tanner, *recorders*, krummhorns, bass kelhorn, cornamuse*

*Recorders, Renaissance and Baroque

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

JAZZ ENSEMBLE

K. Newell Dayley, *director*

8:00 p.m.
Tuesday, March 28, 1972
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 72

PROGRAM

The program will be selected from the following:

Image of Mortality ..... Steve Amundsen
Urtext ..... Greg Jackson
Show Me the Way ..... Greg Jackson
Timetwist ..... Bob Taylor
Contemplation ..... Mike Runyun
Daylight ..... Tony Larson
Don't Leave Me Standing by the Road ..... Tony Larson
Back to the Garden ..... Tony Larson
Discovery ..... K. Newell Dayley
Scenes Ever Present ..... K. Newell Dayley
Rebirth ..... Jac Redford
Tribute to Emerson, Lake, and Palmer ..... Jac Redford
Christy ..... Craig Larson
Free Improvisations on Given Values ..... The Ensemble

JAZZ ENSEMBLE

K. Newell Dayley, *director*

Woodwinds
Bruce Bastian
Glenn Jaspering
Daron Bradford
Kent Tibbitts
Glenn Fernley

Trumpets
Bruce Palmer
Bob Taylor
Wes Taylor
Don Coates
Duane Dotterer

Trombones
Phil Dupuis
Jac Redford
Steve Hunter
Ted Buttcane
Mike Willson

Rhythm
Craig Larson, *piano*
Dwight Egan, *bass*
Charles Jonkey, *guitar*
Alan Black, *drums*
Mel Morrison, *percussion*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday
No. 88

Madsen Recital Hall

March 29, 1972
Madsen Recital Hall

PROGRAM

Sonata No. 3 . . . . . Handel
Adagio
Allegro

Diane Lunt, alto saxophone
Ann Brockbank, piano

Foxglover . . . . . Head
Nun Wandre Maria . . . . . Wolf

Elaine Ferguson, soprano
Janet Erickson, piano

Phantasy Suite . . . . . Dunhill
Andante expressivo
Allegretto
Andantino serioso
Vivace assai

David Burger, B-flat clarinet
Stephen Gates, piano

Corcoran Cadets . . . . . Sousa
Entry of the Gladiators . . . . . Fucik
Semper Fidelis . . . . . Sousa
Let the Sun Shine . . . . . Arr. Schultz

Des Wilson, soloist

Army R.O.T.C. Band
Paul Means, director

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

COMPOSITION RECITAL

featuring

Music of the students from the composition class

5:00 p.m.
Wednesday, March 29, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 89

PROGRAM

Piece for Flute and Piano ..... Bruce Bybee

Piece for Flute and Piano ..... Mary Lou Prince

Piece for Flute and Piano ..... Gregory Jackson
Jilene Goodwin, *flute* Cathy Jones, *piano*

String Trio: "Four Proverbial Places" ..... Jerry Jackman
I On the Other Side (of the fence)
II Behind the Barn
III In Your Own Back Yard
IV Hither and Thither
Tara Hardy, Kathie Nyborg, *violins* Debbie Birch, *cello*

"Death, Be Not Proud" ..... Peter MacKinnon
Gerry Homer, *baritone* Lynda Wangsgard, *piano*

"Mirkwood" for Violin and Synthesizer ..... Wayne Myers
Tara Hardy, *violin* Wayne Myers, *Synthesizer Tape*

"O Slumber Did My Spirit Steal" ..... Eric Facer
Gayne Gunn, *soprano* Eric Facer, *piano*

Piano Suite ..... Kaye Siefert
John Frauzel, *piano*

Two Songs from the cycle "Day" ..... Murray Boren

"The Weke" (Suite for soprano saxophone and piano) ..... Ray Miller
Monday: Wash Dae Blue
Tuesday: Streem Beens
Wednesday: Shop-ping!
Thursday: Rohst Befe
Friday: Fissh
Saturday: Plae Dae
Sunday: Church
Ray Miller, *soprano saxophone*
accompanist to be announced

Two Songs from the cycle "Pas de deux" op. 13 ..... Prach Prachyathammavong
II Before and After
III Waiting
Des Wilson, *baritone* Jilene Goodwin, *flute* Pauline Cook, *piano*

Three Tudor Pieces for Three Recorders ..... Will Salmon

Piano Suite ..... John Frauzel
Dramatico
Grotesque
Pastorale
Energico
Misterioso
Finale
John Frauzel, *piano*

Song: D&C 38:7-8 ..... J. A. C. Redford
Patricia Redford, *soprano* J. A. C. Redford, *piano*

Suite for Recorders ..... Mary Lou Prince
Presto
Andante
Allegro
Keith Loraine, Terry Tanner, Carolyn Flatley, Mary Lou Prince

Song Cycle ..... Gregory Jackson
Cathy Jones, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

JOAN LARSEN, *violin*
Student of Percy Kalt

Assisted by
Margaret Hanny, *piano*
Patrice Anderson, *violin*
JoLane Laycock, *piano*

in

SENIOR RECITAL

(Required for the degree Bachelor of Arts
with a major in music performance)

8:00 p.m.
Wednesday, March 29, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 84

PROGRAM

Praeludium and Allegro ..... Fritz Kreisler

Chaconne, from Partita No. 2 in D minor ..... J. S. Bach

Sonata in G Major, K. 301 ..... W. A. Mozart
Allegro con spirito
Allegro

Navarra, duo for two violins ..... Pablo de Sarasate
Miss Larsen
Miss Anderson

INTERMISSION

Second Rhapsody ..... Béla Bartók
Lassu
Friss

Concerto No. 2 in D minor ..... Henri Wieniawski
Allegro moderato
Andante non troppo
Allegro moderato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

WIND SYMPHONY

Ralph G. Laycock, *director*

with

Peggy Howell, *flute*
Daniel Bachelder, *conductor*

8:00 p.m.
Thursday, March 30, 1972
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 85

PROGRAM

Diamond Variations ..... Robert Jager

Introduction: Nobilmente
Variation I: Allegro molto
Variation II: Moderato
Variation III: Fieramente
Variation IV: Andante sostenuto
Variation V: Allegro con spirito

New England Triptych ..... William Schuman

When Jesus Wept
Chester Overture

Poem ..... Charles T. Griffes-Thornton

Peggy Howell, *flute*

Dialogue for Winds and Percussion* ..... Daniel Bachelder

Daniel Bachelder, *conductor*

INTERMISSION

Symphony for Band* ..... Gilbert Hornberger

Improvisation
Finale: Allegro non troppo

Suite of Old American Dances ..... Robert Russell Bennett

Cake Walk
Schottische
Western One-Step
Wallflower Waltz
Rag

*Premiere performances as part of the Mormon Festival of Arts

PROGRAM NOTES

Diamond Variations derive their name from the fact that they were written in celebration of the seventy-fifth anniversary of the founding of the University of Illinois bands, whose pioneering efforts are in a very significant way responsible for the American university concert band movement. They are based on a fragment of one of the school songs. Robert Jager, after a musical career in the U.S. Navy, is presently composer-in-residence at Old Dominion College in Norfolk, Virginia.

New England Triptych—William Schuman has taken two of the three movements he originally wrote for orchestra and reset them for winds and percussion. They are based on a round, "When Jesus Wept," and a hymn and marching song, "Chester," by the early American composer William Billings.

Poem—This is one of the best-known works of Charles T. Griffes, American impressionist composer. It will be performed by Peggy Howell, a winner in the Concerto Contest auditions last fall. Peggy, daughter of Dr. and Mrs. Robert Howell of BYU, is a sophomore majoring in music and playing first flute in the BYU Philharmonic Orchestra this year.

Dialogue for Winds and Percussion—Daniel Bachelder, a native of Great Falls, Montana, and an assistant professor at Sam Houston State University at Huntsville, Texas, is working toward the Ph.D. degree in music education at BYU. His training in composition includes study with William A. Billingsley, Paul Tufts, and Merrill Bradshaw. He is the recipient of the Creative Musicianship Award at BYU and belongs to several honorary music fraternities. *Dialogue for Winds and Percussion* explores an interchange between those two basic sections and displays a deliberate conflict of triple and duple meter in jagged rhythms and motives. Many compositional techniques are used to vary and develop the thematic ideas, such as avoiding obvious use of complete triads by supplanting them with their structural implications in wide voicings. Extreme dynamic contrast reveals further conflict in this dialogue.

Symphony for Band—Hailing from the province of Alberta, Canada, and presently teaching there, Gilbert Hornberger did his undergraduate work in music at BYU. Last year he wrote the present work as part of the requirements for the Master of Arts degree at his alma mater. The second movement is loosely structured, being largely a series of dissonant tone clusters around and through which many "soloists" take turns improvising on a series of notes given them by the composer. Occasionally this aleatoric principle is extended to the entire group and to sounds not usual in more traditional scores. The finale, more tightly organized, builds up a great deal of rhythmic drive before moving off into other sections—now majestic, now playful. Shortly before the end the first rhythmic idea is again developed, but soon gives way to the peaceful and serious mood with which the symphony gently closes.

Suite of Old American Dances—The forms of several early American dances have been invested with a more contemporary "Broadway" flavor and brighter tempos, both of which transform them into light, attractive, and entertaining concert pieces.

WIND SYMPHONY

Dr. Ralph G. Laycock, *director*

Piccolo
Becky Campbell

Flutes
Jilene Goodwin
Marcia Yadon
Becky Campbell

Oboes
Lionel Francois
Roger Mortensen

English Horn
Roger Mortensen

E-flat Clarinet
Kathy Kelly

B-flat Clarinet
Martha Lund
Daron Bradford
Kathy Kelly
Susan Rubow
Frank Stevens
Jeff Murphy
Larry Ence
Jeanine Molberg

Alto Clarinet
Jeanine Molberg

Bass Clarinet
Pat Fowles

Contrabass Clarinet
Gary Taylor

Bassoons
Scott Dorton
Blair Jensen

Alto Saxophones
Diana Lunt
Glen Jaspering

Tenor Saxophone
Markham Miller

Baritone Saxophone
Glen Fernley

Cornets
Don Coates
Bruce Bybee
Ben Gonzales

Trumpets
Dennis Fors
Harold Henderson

Horns
Pamela Langlois
Paul Farnsworth
Barbara Lawrence
Jeanne Tomasich

Trombones
Scott Eddington
Robert Brand

Bass Trombone
Robert Mack

Baritone
Dan Bachelder

Tubas
Wayne Lund
Rick Lockwood

String Bass
Jerry Jackman

Timpani and Percussion
Ken Hodges
Steven Prizer
Lee Grishman
Dan Butler
Kathy Reeder
Glen Jaspering
Mel Morrison

Harp
Catharine De Long

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music
Preparatory Program

presents

PHILLIP LOWE, *piano*

Student of Paul Pollei

in

RECITAL

8:30 p.m.
Thursday, March 30, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 77

PROGRAM

Prelude and Fugue in G Major, from WTC II ..... Johann Sebastian Bach

Sonata in E Minor (Hob. XVI/34) ..... Joseph Haydn
Presto
Adagio
Vivace molto

Novellette in D Minor, op. 21, no. 1 ..... Robert Schumann

INTERMISSION

La cathédrale engloutie ..... Claude Debussy

Concerto in A Major, K. 488 ..... Wolfgang A. Mozart
Allegro

Toccata No. 2 ..... George Antheil

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

SONDRA SHUMWAY, *flute*

Student of Theodore Wight
Assisted by
Ann Brockbank, *piano*
Christy Barthel, *harp*

and

MARSHA STOKES, *soprano*

Student of Clarine Downs
Assisted by
Scott Gentry, *piano, harpsichord*

in

JOINT RECITAL

5:00 p.m.
Friday, March 31, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1971-72 Series No. 87

PROGRAM

I

Lo so che pria mi moro ..... Pancrazio Aniello
La vezzosa pastorella ..... Domenico Bruni
Sighing, Weeping, Trouble, Want ..... Johann Sebastian Bach

Miss Stokes
Mr. Gentry
Miss Shumway

II

Chanson et Badinerie ..... Pierre Camus

Miss Shumway
Miss Brockbank

III

Gretchen am Spinnrade ..... Franz Schubert
Vergebliches Ständchen ..... Johannes Brahms
Die Lorelei ..... Franz Liszt

Miss Stokes
Mr. Gentry

IV

Intermezzo ..... Hendrik Andriessen

Miss Shumway
Miss Barthel

Sonatine ..... Darius Milhaud

Tendre
Souple
Clair

Miss Shumway
Miss Brockbank

V

A Piper ..... Michael Head

Miss Shumway, *flute obbligato*

Knock on the Door ..... Bainbridge Crist
The Singer ..... Michael Head
The Bird of the Wilderness ..... Edward Horseman

Miss Stokes
Mr. Gentry

VI

Serenade No. 10 ..... Vincent Persichetti

Larghetto
Allegro comodo
Andante grazioso
Andante cantabile
Allegretto
Scherzando
Adagietto
Vivo

Miss Shumway
Miss Brockbank

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

CHRISTINE BRITSCH, *mezzo-soprano*
Student of Margaret Woodward
Assisted by JoLane Laycock, *piano*

in

SENIOR RECITAL

(Required for the degree Bachelor of Arts
with a major in music performance)

8:00 p.m.
Friday, March 31, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 83

PROGRAM

I

Vivray-je tousjours en soucy ..... Claudin de Sermisy

C'est a grand tort ..... Thomas Créquillon

Flow not so fast ye fountains ..... John Dowland

Shall I sue? ..... John Dowland

II

Zigeunerlieder ..... Johannes Brahms

He, Zigeuner!
Hochgetürmte Rimaflut
Wisst ihr wann mein Kindchen
Lieber Gott, du weisst
Brauner Bursche
Röslein dreie in der Reihe
Kommt dir manchmal in den Sinn
Rote Abendswolken

III

Non piú mesta, from *La Cenerentola* ..... Gioacchino Rossini

INTERMISSION

IV

Canti della Lontananza ..... Gian Carlo Menotti

Gli amanti impossibili
Mattinata di neve
Il settimo bicchiere di vino
Lo spettro
Dorme Pegaso
La lettera
Rassegnazione

V

Lutebook lullaby ..... Lloyd Pfautsch

The crucifixion ..... Samuel Barber

Easter carol ..... Martin Shaw

Psalm XXIII ..... Paul Creston

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

RICHARD C. MARSDEN, *cello*

Student of Robert Ashby

Assisted by
Claudia Cushman, *piano*
Tamera Timpson, *violin*

in

SENIOR RECITAL

6:00 p.m.
Saturday, April 1, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 78

PROGRAM

Sonata No. 5 in E Minor ..... Vivaldi
Largo
Allegro con spirito
Largo
Allegro

Sonata No. 3 in A Major, op. 69 ..... Beethoven
Allegro, ma non tanto
Scherzo: Allegro molto
Adagio cantabile
Allegro vivace

INTERMISSION

Suite populares españolas (1922) ..... de Falla
El Paño Moruno
Nana
Canción
Asturiana
Polo

Vocalise, op. 34, no. 14 ..... Rachmaninoff

Trio in D Minor, op. 49 ..... Mendelssohn
Molto allegro ed agitato
Andante con moto tranquillo
Scherzo: Leggiero e vivace
Finale: Allegro assai appassionato

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday
No. 91 April 5, 1972

PROGRAM

Concerto for Bass Tuba . . . . . Vaughan Williams
Andante
Allegro

Rick Lockwood, tuba
Blair Clawson, piano

Toccata . . . . . Khachaturian

Pauline Cook, piano

Ombra Mai Fu, from Serse . . . . . Handel
Zueignung . . . . . Strauss
Brother Will, Brother John . . . . . Sacco

Janet Whitman, mezzo-soprano
Craig Humphreys, piano

Sinfonia No. 8 in F Major . . . . . Bach

Jeanine Allred, piano

Aria and Presto . . . . . Aubert-Waln

Jeanine Molberg, clarinet
Chris Wilde, piano

Dance in Bulgarian Rhythm No. 2 . . . . . Bartok

Susan Wahlen, piano

Già il Sole dal Gange . . . . . Scarlatti
The Winds in the South . . . . . Scott

Sue Thompson, soprano
Karen Conklin, piano

Sonata in A Major, op. 47 (Kruetzer) . . . . . Beethoven

Susan Rech, violin
Rosemary Nelson, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

FACULTY WOODWIND QUINTET

THEODORE WIGHT, *flute*
DARREL STUBBS, *oboe*
DAVID RANDALL, *clarinet*
GLENN WILLIAMS, *bassoon*
DON PETERSON, *French horn*

8:00 p.m.
Thursday, April 13, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 100

PROGRAM

Woodwind Quintet in B-flat Major, op. 56, no. 1 ..... Franz Danzi

Allegretto
Andante con moto
Menuet
Allegro

Quintette (en forme de Choros) ..... Heitor Villa Lobos
(played without pause)

Lent
Animé
Très lent
Très vite

INTERMISSION

Trois pièces brèves ..... Jacques Ibert

Allegro
Andante
Allegro scherzando

Quintet for Wind Instruments, op. 24, no. 2 ..... Paul Hindemith

Playful, moderately fast
Waltz, very soft throughout
Placid and simple
Rapid
Very lively

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Friday — Madsen Recital Hall — April 14, 1972
No. 94 — Madsen Recital Hall

PROGRAM

Music For A While ..... Purcell
We Sing To Him ..... Purcell
Upon A Quiet Conscience ..... Purcell
Strike the Viol ..... Purcell

Brian L. Yancey, baritone
Ren Anderton, piano

So Ben Che La Speranza ..... Edmunds
The Faucon ..... Porpora
Saper Vorreste de che si veste, from Masked Ball ..... Verdi

Kathlyn L. White, soprano
Suzanne Goble, piano

Bel Piacere ..... Handel
Va godendo ..... Handel
Ch'io Mai vi Possa ..... Handel

Gayle Gunn, soprano
Ren Anderton, piano

Rain Has Fallen ..... Barber
Sleep Now ..... Barber
I Hear An Army ..... Barber
Se Celia Armatae Facet Anguibus ..... Vivaldi

Betty Hammond, soprano
Ren Anderton, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

DESERET STRING QUARTET

PERCY KALT, *violin*
BARBARA WILLIAMS, *violin*
DAVID DALTON, *viola*
ROBERT ASHBY, *cello*

with

DAVID RANDALL, *clarinet*

8:00 p.m.
Friday, April 14, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 90

PROGRAM

Quartet in E-flat Major, op. 33, no. 2, "Joke" ..... Haydn
Allegro moderato, cantabile
Scherzo: Allegro
Largo sostenuto
Finale: Presto

Quintet in B minor for Clarinet and Strings, op. 115 ..... Brahms
Allegro
Adagio
Andantino - Presto non assai ma con sentimento
Con moto

INTERMISSION

Quartet No. 4 (1928) ..... Bartók
Allegro
Prestissimo, con sordino
Non troppo lento
Allegretto pizzicato
Allegro molto

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

STUDENT CHAMBER RECITAL

8:00 p.m.
Tuesday, April 18, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1971-72 Series No. 110

PROGRAM

'hree Duets for Oboe and Bassoon . . . . . Presser
Allegro
Andante: allegro
Allegro

Roger Watson, oboe
Paul Means, bassoon

:oncerto in G . . . . . Mozart
Allegro

Peggy Howell, flute
Anne Brockbank, piano

)boe Quartet in F Major, K. 370 . . . . . Mozart
Allegro
Adagio
Allegro ma non troppo

Roger Watson, oboe
Patrice Andersen, violin
Leslie Erickson, viola
Julie Bevan, cello

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday — April 19, 1972
No. 103 — Madsen Recital Hall

PROGRAM

Six Waltzes ..... Brahms
Marion Nicolaysen, piano

Cittoria, Mio Core ..... Carissimi
O Du Mein Holder Abendstern ..... Wagner-Tannhäuser
Judd Sheranian, baritone
Janet Whitman, piano

Trois petits contes ..... Desportes
Un sérieur
Un sentimental
Un gai
Valerie Percevault, clarinet
Janet Peterson, piano

Preludium in D Minor ..... Carbonelli
The Elephant and His Toothache ..... Keys
Richard Keys, piano

Andante and Allegro ..... Barat
Andante
Allegro
Vance Tidwell, trombone
Pamela Gessel, piano

Sonata in F Major, op. 10, no. 2 ..... Beethoven
Allegro
Allegretto
Mary Matthews, piano

Monologue for clarinet solo ..... Krenek
Larry Ence, clarinet

Rumanian Folk Dances ..... Bartok
Dance with Sticks
Waistband Dance
Stamping Dance
Hornpipe Dance
Rumanian Polka
Quick Dance
Katherine Bocker, violin
Janice Tippetts, piano

Brigham Young University
College of Fine Arts and Communications
Department of Music
presents

PAGLIACCI
RUGGIERO LEONCAVALLO

GIANNI SCHICCHI
GIACOMO PUCCINI

8:00 p.m.
April 19, 20
21, 22, 1972
de Jong Concert Hall
Franklin S. Harris
Fine Arts Center
1971-72 Series No. 95-99

GIANNI SCHICCHI

By Giacomo Puccini
Conducted by Lawrence Sardoni

CAST

Gianni Schicchi ..... Gene Larsen
Lauretta, his daughter ..... Ruth Ann McCombs, Susan Harding*

The Relatives of Buoso Donati

Zita, called the "Old Woman,"
Buoso's cousin ..... Ruth Melville, Camille McClurg*
Rinuccio, Zita's nephew, in love
with Lauretta ..... Craig Thomas, Stephen Green*
Gherardo, Buoso's nephew ..... Conrad Wright
Nella, his wife ..... Kathy Austin, Chris Rogers*
Gherardino, their son ..... Chris Layton
Betto, Buoso's brother-in-law,
poor and shabbily dressed ..... Robert Lauritzen
Simone, Buoso's cousin ..... Walter Rudolph
Marco, his son ..... William Fifield
La Ciesca, Marco's wife ..... Lois Johnson, Roberta Rahlf*

Master Spinelloccio, physician ..... Clint Johnson
Amantio Di Nicolao, notary ..... Des Wilson
Pinellino, mortician ..... Tony Weber
Guccio, dyer ..... Brian Yancey

*Performing April 20 and 22

SYNOPSIS

Although best known for his tragic operas (*La Bohème, Tosca, Madama Butterfly*), Giacomo Puccini's masterpiece is often identified as *Gianni Schicchi.* The only comic opera he wrote, it appears along with *Suor Angelica* and *Il Tabarro* as the three one-act operas collectively entitled *Il Trittico.*

The plot of the opera takes place in Florence in A.D. 1299. Buoso Donati has just died and his family has gathered to claim their inheritance. But when the will is finally located, they discover that Buoso has left everything to a monastery. Rinuccio, who is in love with Lauretta, the daughter of Gianni Schicchi, realizes that he will never marry her unless he gains what he believes to be his rightful share of the inheritance. Secretly he sends for Gianni Schicchi and tries to convince Buoso's relatives of Schicchi's rare talents. At first they are unwilling to accept a person of his social background. But when Schicchi arrives and explains his plan they quickly agree to his conditions. Since no one outside of the house knows of Buoso's death, Gianni Schicchi will pose as Buoso Donati and dictate a new will more in agreement with the remaining family. When the lawyer arrives Schicchi begins to award the property. The relatives are horrified to hear him bequeath it to the trusted friend of Buoso Donati, one Gianni Schicchi. After the lawyer leaves the family quickly sets upon Schicchi, who in turn drives them from his newly acquired home. As Rinuccio and Lauretta tenderly express their love for each other, Gianni Schicchi reminds us that his part of the will goes to the young lovers.

PRODUCTION STAFF

Artistic Director and Stage Director ..... Clayne Robison
Coordinator of Opera ..... Brandt Curtis
Assistant Stage Director (Gianni Schicchi) ..... Terrance McCombs
Assistant Stage Director (Pagliacci) ..... Walter Rudolph
Designer ..... Karl T. Pope
Technical Director ..... O. Lee Walker
Costume and Makeup Designer ..... Beverly Warner
Production Symbol Designer ..... William F. Whitaker
Stage Manager ..... Paul A. Larsen
Assistant Stage Manager ..... Alan P. Hjorth
Lighting ..... Arnold R. Marston
Light Crew ..... Stagecraft 319 Lab Students
Stage Crew ..... Mark L. Richards
Clint Johnson, Milton Joseph Petersen, Joseph D. Shutz
Kurt Stimpson, Danni Waddell, Tony Wetzel
Properties ..... Eric Fielding
Prop Crew ..... Stagecraft 319 Lab Students
Painting ..... Nick Adams, Mike Goodman
Construction Crew ..... Il Soo Shin
Judy Bassett, Jim Brady, Tim Bryson, Karl Bunting, Mike Busenbark, Connie Rae Colton, Bill Drake, Lonnie Evans, Gerald Harman, Rodger Sorensen, Edwin Walker
Costume Crew ..... Diana Betts
Alice Clayton, Jill Conger, Mary Jo Cunningham, Kristen Downey, Kathy Ensign, Wilma Fullmer, Wendy Goff Janean Hanks, Norlan Jacobs, Yvonne Johnson, Jan Polanich, Fern Stevens

UNIVERSITY-COMMUNITY OPERA GUILD

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Vice-President - Chapter Directors ..... Mrs. Curtis McMullin
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Dr. John L. Seymour

Utah County Commission

SYMPHONY ORCHESTRA

Lawrence Sardoni, *conductor*

First Violins
Linda Larsen, *concertmaster*
Katie Bocker
Steven Gates
Marilyn Pessner
Will Heider
Lynda Miller
Carolyn Downs
Peggy Webb
Sandra Feinauer
Claudia Compton
Mary Hemingway
Diane Christensen
Hernan Felix

Second Violins
Eda Ashby, *principal*
Dolores Brown
Mary Lu Robertson
Kathy McKee
Rebecca Parrish
Rene Belmear
Jeanine Allred
Darla Spohn
Sue Rydman
Pam Lance

Violas
Allen Pearce, *principal*
Catherine Ford
Julie Higginson
Nancy Noble
JoAnn Jaloszynski
Valrie Englund
Dave Brewer

Cellos
Lee Vance, *principal*
Katherine Cowan
Carolyn Priday
Deborah Davies
Deborah Smith
Hans Hansen
Porter Dutson
Shirley Smith
Vernon Reed
Sheryl Pulsipher

String Basses
Vance Theodore, *principal*
Deanna Ward
Eldiva Marshall
Linda Santelman
Daniel Shade

Flutes
Sondra Shumway
Mardene Francis
Elaine Manley

Piccolo
Mardene Francis

Oboes
Wayne Potts
Roger Mortensen

English Horn
Roger Mortensen

Clarinets
Jeff D. Murphy
Cynthia Hughes
Roscoe O. Orton

Bassoons
Blair Jensen
Colleen Crawford

Horns
Barbara Lawrence
Jeanne Tomasich
Linda Call
Michael Stevens

Trumpets
LaMar Guest
David Beckstrand
Jess Murillo

Trombones
Scott Eddington
Juanita Marshall
Robert Mack

Tuba
Blair Clawson

Timpani
Mel Morrison

Percussion
Claudia Cushman

Harpist
Clare Crandall

OPERA CHORUS

Brandt Curtis, *conductor*

Women
Lucy Black
Judith Cutright
Tia Dankowski
Kathleen Eidemiller
Rae Ann Emery
Janet Ferguson
Christine Fitzgerald
Margaret Hilton
Paula Landon
Christine Layton
Jane Martineau
Nita McKenzie
Christine Mecham
Marilee Morin
Teri Peterson
Christine Powell
Susan Reed
Doris Roberts
Marcia Robinson
Marcia Roy
Debra Smith
Marsha Stokes
Shanna Summers
Jeanine Tew
Patricia Townsley
Chris Williams
Judy Zimmerman

Men
Stephen Bardsley
Jim Brady
Stephen Burtenshaw
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Burton Conrad
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Brian Riddle
Dan Shade
Walter Soares
Howard Stephenson
Frank Stevens
Terry Wilson
Brian Yancey
Paul Yearout

BOYS CHORUS

From BYU Children's Chorus
Margaret Woodward, *conductor*

Colin Hickenlooper
Michael Taylor
Ben Wood
Scott Wooley
Scott MacLeod
Timothy Wadham

SUPERNUMERARIES

Mike Adam
Jon L. Erekson
Preston Hooper
Sheldon Hooper
Peter M. Kaanapu
Stephen Kimball
Eugene McHugh
Elliot Morris
Jeff Osborn

PAGLIACCI

By Ruggiero Leoncavallo
Conducted by Clayne Robison

CAST

Canio, head of a troupe of strolling players
(Pagliaccio in the play) ..... Ray Arbizu, Ming-Yee (Richard) Lee*
Nedda, his wife (Columbine in the play) ..... Connie Cloward, Clair Johnson*
Tonio, a member of the troupe (Taddeo in the play) ..... Robert Downs
Peppe, a member of the troupe
(Harlequin in the play) ..... Terrance McCombs, Harris Ladle*
Silvio, a villager ..... James Miller, Martin Green*
Villager ..... David Weatherspoon

*Performing April 20 and 22

SYNOPSIS

Pagliacci by Ruggiero Leoncavallo is a powerful example of the *verismo* opera school, a movement of the late nineteenth century which stressed realism on the operatic stage. The plot of the opera is based on the murder trial of an actor in southern Italy. The presiding judge over that court was the composer's father.

After the orchestral prelude, Tonio appears before the curtain to sing the prologue informing the audience that the play is a real story with real people.

In Act One, a touring theatrical company arrives in a small Italian village. Canio invites the villagers to their evening performance. He then asks Tonio, the clown, to accompany him to the tavern but the invitation is refused. A villager suggests that perhaps Tonio is more interested in Canio's wife, Nedda. Canio, disturbed at first, brushes away his anxiety maintaining that one should not confuse life with the theater. The crowd disperses, leaving Nedda alone to reveal her carefree character in the *Ballatella.* As the aria ends, Tonio enters and makes advances to her, only to be laughed at and finally driven off with a whip. Nedda's real interest is in the villager Silvio, who now enters and expresses his love for her. Tonio overhears the lovers and quickly summons Canio to the scene. Silvio escapes before Canio can identify him and Nedda refuses to name her lover. Only the arrival of Peppe, another actor, keeps Canio from using his dagger on his unfaithful wife. Left alone he expresses his bitter sorrow at acting the part of a clown while his heart is breaking in the famous *Vesti la giubba,* which ends the act.

Act Two finds the villagers gathering around the theater for the performance. As the play begins it is immediately apparent that the plot is closely related to the real life situation of the leading characters. Peppe, as Harlequin, serenades his sweetheart Columbine (Nedda), while her husband Pagliaccio (Canio) is away from home. Taddeo (Tonio) enters and tries to make love to Columbine only to be driven away by her lover. But the sudden appearance of her husband causes Harlequin to flee also. By now, Canio has forgotten he is playing the part of Pagliaccio and demands from his wife the name of her lover. When she chides him, he draws his dagger and kills her. Silvio rushes up from the audience to Nedda, thus revealing his guilt. Canio kills him too. Then, sobbing to the audience, he announces, "The comedy is ended."

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

RULON CHRISTIANSEN, organ

Student of J. J. Keeler

in

JUNIOR RECITAL

8:00 p.m.
Thursday, April 20, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1971-72 Series No. 111

PROGRAM

I

Toccata, Adagio and Fugue in C Major . . . . . J. S. Bach

Nöel, Grand jeu et Buo . . . . . Claude Daquin

Weinachten, 1915 . . . . . Max Reger

II

Duo for Cromorne and Flutes . . . . . Flor Peeters

Naiades (water-nymphs) . . . . . Louis Vierne

Schönster Herr Jesu . . . . . Hermann Schroeder

III

Second Organ Symphony . . . . . Louis Vierne
Allegro

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

DUANE JENKS, *guitar*

Student of Ralph Sheffield

Assisted by

Julie Bevan, *cello*
Steven Day, *viola*
Judd Sheranian, *violin*

in

SENIOR RECITAL

(Required for the degree Bachelor of Arts
with a major in music performance)

4:00 p.m.
Saturday, April 22, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 104

PROGRAM

Pavana ..... Gaspar Sanz

Pavana ..... Luis Milan

Gavotte ..... Alessandro Scarlatti

Siciliana and Fugue, from
Sonata No. 1 for Solo Violin ..... Johann Sebastian Bach

Concerto in D Major ..... Antonio Vivaldi
Allegro
Largo
Allegro

INTERMISSION

Variations on a Theme of Mozart ..... Fernando Sor

Sonatina ..... F. Morreno Tórroba
Allegretto
Andante
Allegro

From *Suite for Guitar* ..... Ralph Sheffield
Segovia

Recuerdos de la Alhambra ..... Francisco Tárrega

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

KAREN JONES, *violin*

Student of Lawrence Sardoni

Assisted by Lu Ping Wang, *piano*

and

ANNE ALEXANDER, *mezzo-soprano*

Student of John R. Halliday

Assisted by Lawana Thacker, *piano*
Brent Taylor, *cello*

in

JOINT SENIOR RECITAL

8:00 p.m.

Saturday, April 22, 1972

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1971-72 Series No. 101

PROGRAM

I

Sing to the Lord a New Song ..... Dietrich Buxtehude

Miss Alexander
Miss Jones
Miss Thacker
Mr. Taylor

II

Frauenliebe und leben ..... Robert Schumann

Seit ich ihn gesehen
Er, der Herrlichste von Allen
Ich Kann's nicht fassen, nicht glauben
Der Ring
Helft mir, Ihr Schwestern
Süsser Freund, du blickest
An meinem Hertzen, an meiner Brust
Nun hast du mir den ersten Schmertz gethan

Miss Alexander
Miss Thacker

III

Sonata in G minor ..... Giuseppe Tartini

Adagio
Non troppo presto
Largo
Allegro commodo

Miss Jones
Miss Wang

IV

Sweet Chance ..... Michael Head
How Do I Love Thee? ..... Edouard Lippé
Alleluia ..... Ned Rorem

Miss Alexander
Miss Thacker

V

Rumanian Fold Dancers ..... Béla Bartók

Dance with Sticks
Waistband Dance
Stamping Dance
Hornpipe Dance
Rumanian Polka
Quick Dance

Miss Jones
Miss Wang

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday
No. 106

April 26, 1972
Madsen Recital Hall

PROGRAM

Excursion IV ..... Barber
Richard Keys, piano

Mi Chiamano Mimi ..... Puccini
At the Well ..... Hageman
The Mountains are Dancing ..... Duke
Sylvia Ruth Heward, soprano
Ann Brockbank, piano

Fantaisie ..... Hüe
Jilene Goodwin, flute
John Frauzel, piano

Aequale ..... Bruckner
Ted Buttcane, John Hawkins, Mike Willson, trombones

Concerto in G Major, K. 216 ..... Mozart
Allegro
Adagio
Rondeau
Rachel Anderson, violin
Marilyn Fisher, piano

Sonata for Unaccompnied Cello, op. 25, no. 3 ..... Hindemith
I Lebhaft, sehr markiert
II Mässig schnell, Gemächlich
III Langsam
IV Lebhafte Viertel
V Mässig schnell
Julie Bevan, cello

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

CLAIRE RICHARDS, *piano*
Student of Paul Pollei

in

JUNIOR RECITAL

6:30 p.m.
Wednesday, April 26, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 92

PROGRAM

I

Prelude and Fugue in A-flat Major, from WTC I ..... Johann Sebastian Bach

II

Papillons, op. 2 ..... Robert Schumann

INTERMISSION

III

Sonata No. 2 (1936) ..... Paul Hindemith
Mässig schnell
Lebhaft
Sehr langsam-Bewegt

IV

Fantasie in F minor, op. 49 ..... Frederic Chopin

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

WOMEN'S CHORUS

Robert H. Downs, *conductor*

8:00 p.m.
Wednesday, April 26, 1972
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 93

PROGRAM

I

The Blessed Damozel ..... Claude Debussy

Margaret Norton, *narrator*
Sharleen Partridge, *damozel*

II

Mass in Honor of Saint Sebastian ..... Heitor Villa-Lobos

INTERMISSION

III

Four Songs for Women's Voices ..... Eugene Weigel

To an Isle in the Water
A Drinking Water
A Cradle Song
To a Squirrel at Kyle-na-no

IV

Rosemary ..... Randall Thompson

Chemical Analysis
A Sad Song
A Nonsense Song
To Rosemary on the Methods by Which She Might Become an Angel

MASS OF SAINT SEBASTIAN — VILLA-LOBOS

1. KYRIE

Kyrie eleison. Christe eleison. Kyrie eleison.

2. GLORIA

Et in terra pax hominibus bonae voluntatis. Laudamus te, benedicamus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, rex coelestis, Deus pater omnipotens. Domine, fili unigenite, Jesu Christe; Domine Deus, agnus dei, filius patris. Qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram. Qui sedes ad dextram Patris, miserere nobis. Quoniam tu solus sanctus. Tu solus dominus, Jesu Christe. Cum sancto spiritu in gloria Dei patris. Amen.

3. CREDO

Patrem omnipotentem, factorem coeli et terrae, visibilium omnium, et invisibilium et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, Consubstantialem Patri, per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de coelis. Et incarnatus est de spiritu sancto ex Maria Virgine et homo factus est. Crucifixus etiam pro nobis, sub Pontio Pilato passus et sepultus est. Et resurrexit tertia die, secundum scripturas. Et ascendit in coelum. Sedet ad dextram Patris. Et iterum venturus est judicare vivos et mortuos, cujus regni, non erit finis. Et in spiritum sanctum, dominum, et vivificantem, qui ex Patre Filio que procedit. Qui cum Patre, et Filio simul adoratur et conglorificatur, qui loctus est per Prophetas, et in unam sanctam, catholicam, et apostolicam ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum. Amen.

4. SANCTUS

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

1. KYRIE

Lord, have mercy. Christ, have mercy. Lord, have mercy.

2. GLORIA

(Glory be to God on high) and on earth peace to men of good will. We praise Thee; we bless Thee; we worship Thee; we glorify Thee. We give Thee thanks for Thy great glory, O Lord God, heavenly King, God the Father Almighty. O Lord, the only begotten Son, Jesus Christ; O Lord God, Lamb of God, Son of the Father, who takest away the sins of the world, have mercy on us: Thou who takest away the sins of the world, receive our prayer; Thou who sittest at the right hand of the Father, have mercy on us. For Thou only art holy; Thou only art the Lord; Thou only, O Jesus Christ, with the Holy Ghost, are most high in the glory of God the Father. Amen.

3. CREDO

I believe in one God, the Father Almighty, maker of heaven and earth, and of all Things visible and invisible. And in one Lord Jesus Christ, the only begotten Son of God, born of the Father before all ages. God of God; Light of Light; true God of true God; begotten, not made, consubstantial to the Father, by whom all things were made. Who for us men, and for our salvation, came down from heaven, and was incarnate by the Holy Ghost, of the Virgin Mary, AND WAS MADE MAN. Was crucified also for us, suffered under Pontius Pilate, and was buried; and the third day He rose again, according to scriptures. And ascended into heaven, sitteth at the right hand of the Father, and He shall come again with glory to judge both the living and the dead: of whose kingdom there shall be no end. —And I believe in the Holy Ghost, the Lord and Giver of Life, who proceedeth from the Father and the Son: who together with the Father and the Son is adored and glorified: who spake by the Prophets. And in one holy Catholic and Apostolic Church, I confess one baptism for the remission of sins. And I look for the resurrection of the dead, and the life of the world to come. Amen.

4. SANCTUS

Holy, holy, holy, Lord God of Hosts. Heaven and earth are full of Thy glory. Hosanna in the highest.

5. BENEDICTUS

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

6. AGNUS DEI

Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, donna nobis pacem.

5. BENEDICTUS

Blessed is he who cometh in the name of the Lord. Hosanna in the highest.

6. AGNUS DEI

Lamb of God, who takest away the sins of the world, have mercy on us. Lamb of God, who takest away the sins of the world, grant us Thy peace.

WOMEN'S CHORUS

Robert H. Downs, *conductor*
Sharon Lee Johnson, *graduate assistant*
Claudia Cushman, *accompanist*

Soprano I
Rebecca Barker
Kathy Barnard
Janet Bavender
Reta Bingham
Elizabeth Bott
Andrea Chapman
Nancy Christensen
Karen Conklin
Carolyn Downs
Joan Hatch
Arleane Leake
Colleen Lewis
Christie Low
MarDean Manwaring
Lynne McGhie
Margaret Norton
Sharleen Partridge
Aurora Penrod
Debby Ray
Robyn Rydalch
Marjorie Sealey
Kathie Soucie
Melanie Stevens
Shanna Summus
Christine Sweeten
Sue Thompson
Vena Thompson
Ellen Ufford

Soprano II
Rosanne Blake
Margaret Croft
Laura Decker
Cathy Erickson
Claudia Flanders
Jeanne Flygare
Sue Foulger
Dawn Hall
Dlora Hall
Lois Jan Hill
Patsy Hogan
Sharon Johnson
Shauna Johnson
Sheila Marin
Linda Maughan
Susan Mickelson
Rebecca Nievar
Janice Payne
Nan Reese
Cheryl Simmons
Debbie Spackman
Jan Tucker
Tina Whitley

Alto I
Marla Anderson
Charlotte Bahr
Kathy Bushman
Rita Campbell
Billie Gunther
Lisa Johnson
Lorraine Jones
Angelica Mackenna
Garnett Ogler
Lorraine Price
Diane Rose
Peg Swensen
Jeanine Tew
Jo Ellen Winfield

Alto II
Patricia Allen
Elizabeth Belliston
Chris Caffee
Carla Dalley
Lana Fife
Jackie Godfrey
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BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Friday — April 28, 1972
No. 112 — Madsen Recital Hall

PROGRAM

RENAISSANCE CONTRASTS

Ce moys de may ..... Clement Jannequin
Revecy Venir du Printans ..... Claude Le Jeune
conducted by Clifford Barnes

Tanzen und Springen (Gagliarda) ..... Hans Leo Hassler
conducted by Terry McCombs

Fire, Fire! ..... Thomas Morley
conducted by Danny Butler

Lasciate mi morire ..... Claudio Monteverdi
conducted by Walter Rudolph

Ricercar ..... Adrian Willaert
Canzona ..... Heinrich Isaac
Eda Ashby, Dale Rendlesbach, violins
Dan Pack, viola Richard Marsden, cello

Innsbruch, ich muss dich lassen ..... Heinrich Isaac
original part song-Collegium Musicum
four organ chorales-C. D. Roode
Bach chorale harmonization-Collegium Musicum

I will not leave you comfortless. ..... William Byrd
conducted by Clifford Barnes

I have longed for thy saving health ..... William Byrd
conducted by Walter Rudolph

Pavan & Gilliard, Earl of Salisbury ..... William Byrd
John Kelly, recorder
Cathie Miller, harpsichord

Pavane, Belle qui tiens ma vie ..... Anon. (Orchesographie)
Danny Butler, Carolyn Flatley, Dan Pack, Patricia Burton, recorders
Danny Butler, guitar
Jim Jett, drum
Rosemary d'Arc, C. D. Roode, Betsey Hunt, John Kelly, dancers

The Cry of London..... Anonymous

Ancient Instrument Ensemble
Collegium Musicum

COLLEGIUM MUSICUM

Dr. Clifford Barnes, director

Kathleen Boyd
Danny Butler
Rosemary d'Arc
Raymond Gobin
Betsy Hunt
Jim Jett
John Kelly
Hsueh-Mei Lee
Ming-Yee Lee
Ruth Ann McCombs
Terry McCombs
Cathie Miller
Dan Pack
Prach Prachyathammavong
Dale Rendlesbach
C. D. Roode
Walter Rudolph
Nancy Silvester
Marilyn Rudolph

ANCIENT INSTRUMENT ENSEMBLE
J. Homer Wakefield, director

Patricia Burton
Carolyn Flatley
Barbara Hart
Jeff Osborn
Terry Tanner

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

UNIVERSITY CHORALE

H. Jarolde Harris II, *conductor*
Des Wilson, *assistant conductor*
Rulon Christiansen, *accompanist*

8:00 p.m.
Friday, April 28, 1972
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 107

PROGRAM

I

Christus factus est ..... Felice Anerio
Almighty and Everlasting God ..... Orlando Gibbons
Remember Me, Lord, in Thy Mercy ..... Henry Purcell
Sing unto the Lord ..... Henry Purcell

II

The Road Not Taken ..... Randall Thompson
I Love My Love ..... Gustav Holst
Evening ..... Zoltán Kodály
Psalm 148 ..... Latham

III

In Te Domini Speravi ..... Halsey Stevens
Collect (chorus with electronic tape) ..... Leslie Bassett
The Lord Is My Shepherd ..... Arr. Crawford Gates
A Prayer ..... Rulon Christiansen

IV

Charlie Rutlage ..... Charles Ives
When Lilacs Last in the Dooryard Bloom'd ..... Paul Koepke
Sunshine in My Soul ..... John Sweney
Jeff Bosacki, *pianist*
Daniel, Daniel, Servant of the Lord ..... Undine Moore
Ronald Gale, Jeff Bosacki, *soloists*

UNIVERSITY CHORALE

H. Jarolde Harris, *conductor*
Rulon Christiansen, *accompanist*

Sopranos
Bahlinger, Heidi
Bulla, Margit
Burt, Melody
Campbell, Paula
Carnefix, Carolyn
Childress, Melissa
Clark, Terry Lee
Cochran, Linda
Cook, Annette
DeMille, Ellen
Eastley, Verena
Flynt, Karen
Fredrickson, Doretta
Gale, Vera
Gunther, Debra
Harrison, Joan
Hartvigsen, Alice
Hawkins, Lana
Hiatt, Dena
Inman, Terry
Kyle, Sue
LeBaron, Annette
Lowder, Chrisie
Lowry, Faye
Lund, Deborah
Melchin, Robyn
McBride, Sharon
McMillin, Pamela
Millett, Claudia
Nelson, Carmen
Nibley, Cindy
Ogden, Peggy
Oldroyd, Nancy
Pack, Kathleen
Peck, Donna
Preete, Rosemary
Pruden, Karen
Quinn, Kathryn
Rasimo, Pirjo
Read, Carolyn
Renberg, Charlene
Smith, Leslie
Starr, Christine
Thompson, Kaye
Tobler, Carmen
Turner, Dana
Udall, Joyce
Updike, Jan
Waite, Linda
Wolsey, Mary Louise
Woolley, Mary Lynn

Altos
Albright, Cynthia
Anderson, Jeri
Ashton, Marged
Asay, Becky
Bahr, Charlotte
Belliston, Elizabeth
Blackbuen, Marilyn
Blair, Susan
Blose, Cheryl
Bodily, April
Brimhall, Ruth
Buchanan, Patricia
Canfield, Chris
Chapman, Karen
Christensen, Debby
Cierpka, Christiane
Correa, M. Luiza
Crosland, DeAnn
Dahlquist, Helen
D'Alo, Dianne
Davis, Diane
Eaton, Rosa M.
Ellis, Gaylene
Erickson, Carol
Evans, Darla
Eves, Nancy
Foy, Susan
Fritzie, Alene Kay
Haderlie, Jo
Halvorsen, Denise
Hanna, Jo Marie
Hannah, Becky
Hansen, Cheryl
Harrington, Patti
Harris, Penee
Harvey, Gail
Hatch, Joan
Haupt, Joyce Elaine
Hendrix, Renee
Hirschi, Lynne
Hitz, Joann
Hodges, Karen
Howard, Laurel
Jestice, Jodie
Johnson, Lisa (Elizabeth)
Juchau, Julie
Kammeyer, Ann
Laguárdia, Ângela
Larson, Karin
Little, Susan
Lombardo, Suzanne
Martenson, Margaret
McBride, Marsha
Mecham, Janice
Moffett, Lorna
Morris, Connie
Myers, Kathleen
Nelson, Marsha Ann
Nelson, Ruth
Newman, Linda
Olsen, Sherry
Packard, Gail
Pollard, Carol
Reed, Christy
Rice, Luella Gayle
Robinson, Evette
Ross, Loretta
Rottweiler, Claire
Scott, D.Anne
Sharp, Jil
Shelton, Janice
Shurtliff, Marilyn
Sorensen, Peggy Jo
Sorenson, Yvonne
Sprague, Charlene
Taylor, Pam
Tippetts, Janis
Tueller, Carolyn
Turner, Lyle
Vander Hoek, Corri
Waters, Paula
West, Elaine
Western, Lee Ann
Wheeler, Elaine
Young, Thelissa

Tenors
Bethers, Douglas
Broadhead, Wayne
Crawford, Rulon
Critchfield, Kim
Gale, Ronald
Hansen, Doug
Patton, Don
Oliver, Frederic
Pomeroy, Steven
Robins, Douglas
Stuhlmiller, Susan
Wade, Debbie

Baritones
Barber, Jason
Bosacki, Jeff
Brown, Paul
Christopher, David
Ensign, Bob
Estocapio, George
Forbush, Craig
Greene, Richard
Haase, David
Hartvigsen, Jay
Haslam, Craig
Jordan, Rogers
Kaanapu, Peter
Kimball, Stephen
Laney, David
Morris, Elliot
Ohman, Michael L.
Sessions, Don
Shaw, R. Ernest
Sparks, Jerry
Steiner, Ronald
Wilson, Des

Basses
Bracken, Jerry
Conrad, Burton L.
Reed, Larry
Sams, Stephen
Teichert, Paul Raymond
Tolman, Stephen
Walker, George L.
Watts, Edward
Young, Kelly

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music
Preparatory Program

presents

KELLY CLARK, *violin*

Student of Percy Kalt

Assisted by Norma Lamson, *piano*

in

RECITAL

6:00 p.m.
Saturday, April 29, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 102

PROGRAM

Sonata in F Major, op. 24 ..... Ludwig van Beethoven
- Allegro
- Adagio molto expressivo
- Scherzo
- Rondo

Baal Shem ..... Ernest Bloch
- I. Vidui (Contrition)
- II. Nigun (Improvisation)
- III. Simchas Torah (Rejoicing)

INTERMISSION

Concerto in E minor, op. 64 ..... Felix Mendelssohn
- Allegro, molto appassionato
- Andante
- Allegro molto vivace

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Monday — May 1, 1972
No. 113 — Madsen Recital Hall

PROGRAM

Kleine Serenademusik ..... Schaper
Allegro
Andante con moto
Allegro, nicht zu schnell

Susan Rech, violin
Michael Herrick, accordian

Tu Lo Sai ..... Torelli
Dedication ..... Franz
Torna a Surriento ..... Curtis
Brindisi, from La Traviata ..... Verdi

Conrad Wright, tenor
Vivian Twogood, piano

Concerto in G Minor ..... Bruch
Adagio

Don Pyle, violin
Dorothy Wagstaff, piano

Midsummer Night's Dream ..... Mendelssohn

Jilene Goodwin, flute
Peggy Howell, flute

Sonatina ..... Bartok

Rose Egley, piano

D'une prison ..... Hahn
Adieu, forets, from Jean d'Arc ..... Tchaikovsky

Aleaha Delaney, mezzo-soprano

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday — May 3, 1972
No. 118 — Madsen Recital Hall

PROGRAM

ANCIENT INSTRUMENTAL ENSEMBLE

Sonata in F Major for Two Harpsichords ..... Wilhelm Friedemann Bach
Allegro
Andante
Presto
Lynn Carson — Jefferson Osborn

Semper Doland Semper Dollens ..... John Dowland
Paul Hart, lute
Recorders: Patricia Burton, Lynn Carson, Carolyn Flatley, Barbara Hart, Jefferson Osborn

Fuga I for two claviers from Art of the Fugue ..... Johann Sebastian Bach
Fuga II for two claviers (in altro modo) from the Art of the Fugue ..... Johann Sebastian Bach
Concerto for Celesta and Harpsichord (1955) ..... Daniel Pinkham
Lynn Carson — Jefferson Osborn

Cantata: Auf Rogate ..... George Philipp Telemann
Denise Coldren, soprano — Claire Richards, harpsichord
Lynn Carson, recorder — Pamela Hamblen, bass viola da gamba

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

CATHERINE JONES, *piano*
Student of Paul Pollei

in

JUNIOR RECITAL

4:00 p.m.
Wednesday, May 3, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 108

PROGRAM

I

English Suite in A minor ..... Johann Sebastian Bach
- Prélude
- Allemande
- Courante
- Sarabande
- Bourrée I
- Bourrée II
- Gigue

II

Sonata No. 3 ..... Dmitri Kabalevsky
- Allegro con moto
- Andante cantabile
- Allegro giocoso

INTERMISSION

III

Pour le piano ..... Claude Debussy
- Prélude
- Sarabande
- Toccata

IV

Etude in G-flat Major, op. 10, no. 5 ..... Frédéric Chopin
Barcarolle, op. 60 ..... Frédéric Chopin

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

BRENT E. TAYLOR, *cello*

Student of Robert Ashby

Assisted by
Debbie Birch, *piano* and *cello*
Cheryl Tolley, *piano*

in

SENIOR RECITAL

5:15 p.m.
Thursday, May 4, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 114

PROGRAM

Pastorale ..... Johann Sebastian Bach

Concerto in D Major ..... Franz Joseph Haydn
Allegro moderato
Adagio
Allegro

INTERMISSION

Supplication ..... Ernest Bloch

Sonata in G minor for two celli and piano ..... George Frideric Handel
Adagio
Allegro

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

CHAMBER ORCHESTRA

David Dalton, *conductor*

with

Charlotte Day, Steven Day, John Longhurst, *soloists*

8:00 p.m.
Thursday, May 4, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 115

PROGRAM

Concerto in A for Strings, F. XI, No. 4 ..... Antonio Vivaldi
Allegro molto
Andante molto
Allegro

Adagio and Fugue, K. 546 ..... Wolfgang Amadeus Mozart

Concerto for Organ in B-flat Major, op. 7, no. iii ..... George Frideric Handel
Allegro
Adagio ad libitum*
Menuet
Spiritoso

John Longhurst, *organ*

INTERMISSION

Concertino for Flute, Viola, and Strings ..... Ernest Bloch
Allegro comodo
Andante
Allegro

Charlotte Day, *flute* Steven Day, *viola*

Concerto in D for String Orchestra ..... Igor Stravinsky
Vivace
Arioso: andantino
Rondo: allegro

CHAMBER ORCHESTRA

David Dalton, *conductor*

Violin I
Joan Larsen
Patrice Andersen
Dan Pack
Tara Hardy

Violin II
Laura Baier
Judd Sheranian
Kathy Nyborg

Viola
Steven Day
Leslie Erickson
Candace Harritt

Cello
Julie Bevan
Debbie Birch
Brent Taylor

Contrabass
Kathy Willson
Dwight Egan

Harpsichord
Margaret Van Orman

*Variations by Dr. Longhurst on the chorale: *Nun ruhen alle Wälder*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Friday
No. 120

May 5, 1972
Madsen Recital Hall

PROGRAM

CONCERT BAND

PAUL MEANS, director

Ritmo Jondo ..... Carlos Surinach

Happening (March, 1972) ..... Paul Means
H. Jarolde Harris, arp

Adagio and Allegro for Horn ..... Don Haddad
Paul Newbold, horn

Royal Fireworks Music ..... Handel - arr. Sartorius

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

MALE CHORUS

Ralph Woodward, *director*

and

CHILDREN'S CHORUS

Margaret Woodward, *director*

8:00 p.m.
Friday, May 5, 1972
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 121

PROGRAM

I

Surrexit Christus ..... Giovanni Gabrieli-Pantaleoni

Christ has arisen, Christ has arisen, Christ has arisen!
The Lord of Hosts from heaven in thunder spoke. Alleluia.
And His majesty sounded forth to all men. Alleluia.
"That day of most solemn celebration you shall be shown
The promised land that flows with milk and honey." Alleluia.
God's elect, purchased by His suffering,
Show forth with praises His might and honor. Alleluia.

In Peace and Joy ..... Michael Praetorius

In peace and joy I now depart to see my Father.
In sure repose my heart and mind, gently waiting.
For my Lord did promise me
My death but a sleep shall be.

Ode to Women ..... Joseph Haydn-DeWitt

Silent Worship ..... George Frideric Handel - Arr. by Shaw

Widerspruch ..... Franz Schubert

Tramping the woods alone,
Sudden a path is shown:
Then I am vast and free,
Joyful the heart of me.
There in the forest hall
Rising as columns tall,
Trees send their branches high
Arching against the sky;
Shining the leaves interweave into wings for me;
Ah, then my heart so free knows its infinity!

But when in open space
High on the mountain face
Over the earth I go,
Look to the earth below,
Ah, how enclosed am I
Crushed by the crowded sky;
Circling my heavy head
Clouds come with sullen tread,
And the red sun below
Drowns me in ev'ning glow;
Then in a tiny space I'd seek my hiding place.

Tramping the woods alone,
Sudden a path is shown;
Then I am vast and free,
Joyful the heart of me.
There in the forest hall
Rising as columns tall
Trees send their branches high
Arching against the sky,
Shining the leaves interweave into wings for me;
Ah! then my heart so free knows its infinity!

II

Sound the Trumpet ..... Henry Purcell

Suabian Folk Song ..... Johannes Brahms
Kelly Clark, *violin obbligato*
Children's Chorus

Ciribiribin ..... Pestalozzi

Cycle of Children's Songs ..... Murray Boren
No. 5 Prayer
No. 3 Hey!
Children's Chorus and Male Chorus

III

Psalms and Hymns of Early America ..... Luther Noss
Vol. I - Two Tunes from *The Ainsworth Psalter*
By Babel's Rivers (Psalm 137)
O Praise Jah (Psalm 150)
Vol. III - Two Tunes from the Missouri Harmony
Through Every Age
Glorious Things of Thee Are Spoken

Salvation Is Created ..... Paul Tschesnekov

IV

Das Lieben bringt gross Frend ..... German Folk Song - Arr. by Track
O love can bring great joy,
Ask any girl or boy.
There lives a pretty little maid
With warm brown eyes and golden braid,
How fair a treasure to enjoy.
A note to me she sent
Expressing her intent.
I sent to her a fresh bouquet,
Sweet Rosemarie, flowers of the May,
My own she must remain,
All other loves disdain.
And we will live in joy and tears
'Til God the Lord must end our years,
Then adieu, my love, adieu.

Fain Would I Change That Note ..... Ralph Vaughan-Williams
Steven Green, *conductor*

Dirge for Two Veterans ..... Gustav Holst

The West Wind ..... Robert Cundick

MALE CHORUS

Dr. Ralph Woodward, *director*
Steven Green, *assistant*
Susan Packham, *accompanist*

Tenor I

Layne Cannon
Darrell Fletcher
Steven Green
Dee J. Harding
Hal Jaussi
Larry J. Larsen
Robert Loucks

Tenor II

Paul Cummings
Dennis R. Lisonbee
Gerald McBeth
Jim Norman
Brian H. Noyce
Dan Cram Olsen
Vernon Reed
Rick Thompson

Bass I

Paul Christenson
David T. Dayton
Gary Foley
Gilbert John Gould
Brent Jones
Louis B. Larsen
Dean Merrill
Alan Boyd Rollins
Brian Webb

Bass II

Jeff Boswell
Dennis A. Braithwaite
Karl Bunting
Conley Christensen
Robert Earl Davis
Charles A. Green
Warren Lee Hunt
Bruce L. King
Christiaan D. Roode

OFFICERS

Rick Thompson, *president*
Jeff Boswell, *vice-president*
Dennis Braithwaite, *historian*
Louis Larsen, *treasurer*

CHILDREN'S CHORUS

Margaret Woodward, *director*
Linda Bowman, *accompanist*

Brenda Babcock
Sue Ann Boyack
Kim Christensen
Shawny Christensen
Katy Clark
Jana Farnsworth
Jana Fuhriman
Markae Fullmer
Colin Hickenlooper

Jill Hickenlooper
Greg Hill
Calene Huff
Allen Hurst
Elizabeth Kocherhans
Kathryn Kocherhans
Shanna Kocherhans
Melinda Lambert

Scott McLeod
Sheila Merkley
Vicki Miller
Karen Moore
Kathy Moore
Danny Nelson
Dallin Oaks
TruAnn Oaks

Robyn Pinegar
Lea Robinson
Suzanne Rogers
Sandra Smith
Ann Taylor
Mark Taylor
Michael Taylor
Timothy Wadham
Ben Wood
Scott Woolley

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music
Preparatory Program

presents

JACQUELINE MARSHALL

and

PATRICIA MARSHALL, *pianists*

Students of Paul Pollei

in

RECITAL

1:00 p.m.
Saturday, May 6, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 109

PROGRAM BY JACQUELINE MARSHALL

I

Sonata in C Major, L. 104 ..... Domenico Scarlatti

Sonata in D minor, L. 413 ..... Domenico Scarlatti

Sonata in G Major, L. 180 ..... Domenico Scarlatti

II

Sonata in C-sharp minor, op. 27, no. 2 ..... Ludwig van Beethoven

Adagio sostenuto
Allegretto
Presto agitato

III

Etude in F Major, op. 72, no. 6 ..... Moritz Moszkowski

Etude in D minor, op. 72, no. 9 ..... Moritz Moszkowski

IV

Sonate for four hands (1918) ..... Francis Poulenc

Jacqueline and Patricia

V

Night-Piece ..... Benjamin Britten

VI

Concerto in C Major, no. 3, op. 26 ..... Serge Prokofiev

Andante - Allegro

INTERMISSION

(Thirty Minutes)

PROGRAM BY PATRICIA MARSHALL

I

Prelude and Fugue in F Major from WTC I ..... Johann Sebastian Bach

II

Concerto in D minor, op. 40 ..... Felix Mendelssohn

Allegro appassionato

III

Polonaise in C-sharp Minor, op. 26 no. 1 ..... Frédéric Chopin

IV

Sonata in C minor, op. 10, no. 1 ..... Ludwig van Beethoven

Allegro molto e con brio
Adagio molto
Prestissimo

V

Barcarolle in A-flat Major, op. 44 ..... Gabriel Fauré

VI

Six Preludes, op. 6 ..... Robert Muczynski

Vivace
Lento
Allegro giocoso
Allegretto meno mosso - Allegro con moto
Moderato
Allegro marcato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

STEVEN LAMAR DAY, *viola*

Student of David Dalton

Assisted by
Evelyn R. Cain, *piano*
Patrice Anderson, *violin*

in

SENIOR RECITAL

(Required for the degree Bachelor of Music
with a major in music performance)

4:00 p.m.
Saturday, May 6, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 122

PROGRAM

I

Concerto in B minor ..... George Frideric Handel
Allegro moderato
Andante ma non troppo
Allegro molto

II

Symphonie Concertante ..... Wolfgang Amadeus Mozart
Andante
Presto

Miss Anderson
Mr. Day

INTERMISSION

III

Trauermusik ..... Paul Hindemith
Langsam
Ruhig bewegt
Lebhaft
Choral

IV

Sonata No. 1 in F minor, op. 120 ..... Johannes Brahms
Allegro appassionato
Andante
Allegretto grazioso
Vivace

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Monday
No. 125

PROGRAM

May 8, 1972
Madsen Recital Hall

Höchster, was ich habe ..... Bach

Faith Cookson, flute obbligato

Sleep, Why Dost Thou Leave Me, from Semele ..... Handel
Man is for the Woman Made ..... Purcell

Mardene Francis, soprano
Becky Campbell, piano

Concertino ..... Szalowski

Faith Cookson, flute
Ann Brockbank, piano

Tres Cantares ..... Surinach

Mardene Francis, soprano
Becky Campbell, piano

Sonata No. 4 ..... Handel
Larghetto
Allegro

Faith Cookson, flute
Ann Brockbank, piano

Sonate ..... Hindemith

Mardene Francis, flute
Becky Campbell, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

PHILHARMONIC ORCHESTRA

Ralph G. Laycock, *director*

with

1971-72 Concerto Audition Winners

Cathy Jones, *piano*
Margo Eatough, *bassoon*
Steven Prizer, *marimba*

8:00 p.m.
Tuesday, May 9, 1972
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 119

PROGRAM

The Russian Easter Overture ..... Nicolai Rimsky-Korsakoff

Concertino for Marimba and Orchestra ..... Paul Creston

Calm
Lively

Steven Prizer, *marimba*

Concerto for Bassoon and Orchestra ..... Victor Bruns

Margo Eatough, *bassoon*

Concerto No. 3 for Piano and Orchestra ..... Béla Bartók

Allegro vivace

Cathy Jones, *piano*

Presentation of Music Department Awards

INTERMISSION

Concerto for Orchestra ..... Béla Bartók

Introduction
Games of Pairs
Elegy
Interrupted Intermezzo
Finale

PROGRAM NOTES

Margo Eatough, a senior majoring in music education, is from American Fork, Utah. She has studied privately with Dr. Ralph G. Laycock and Dr. Glenn R. Williams. She was the regional winner of the orchestral winds division of the 1971 auditions held by the National Federation of Music Teachers. She placed second in the advanced winds division of the 1971 Utah State Fair music competition. During the summer of 1970 she toured Europe with the School Band of America. She is a member of Pi Kappa Lambda, Pi Kappa Phi, Alpha Lambda Delta, White Key, and the Brigham Young University Honors Program. She has been a member of Symphonic Band and Cougar Band, and is currently a member of Philharmonic Orchestra.

Catherine Jones, a junior piano major from San Luis Obispo, California, is currently a scholarship student at Brigham Young University. She is a teaching assistant in the piano department and a frequent soloist and accompanist. She has been heard in two solo recitals at BYU—the most recent being May 3, 1972. She played the *Concerto in A minor* by Edvard Grieg as a contest winner in a local music contest in her home city in 1968 and performed with orchestra on this occasion. She is currently studying with Paul Pollei.

Steven Prizer is a senior from Northbrook, Illinois. He transferred to BYU in September 1971, after studying two years at the University of Illinois on a Ford Foundation Grant for contemporary music. He is a member of the BYU Philharmonic and Utah Percussion Trio. He has performed and recorded with the Chicago Symphony, Memphis Symphony, and Contemporary Chamber Players of Chicago. Mr. Prizer is currently a student of Harrison Powley.

PHILHARMONIC ORCHESTRA

Dr. Ralph G. Laycock, *director*

First Violins
Joan Larsen,
concertmistress
Patrice Anderson
assistant concertmistress
Laura Baier
Dan Pack
Gae Lynn Allen
Ted Ashton
Janet Bartschi
Stephanie Clark
Sharon Cook,
concertmistress of concerto orchestra
Jeanette Ensley
Tara Hardy
Jennie Lewis
Susan Rech
Judd Sheranian

Second Violins
Karen Jones,
principal
Rachel Anderson
Sylvia Dunkley
Ron Fisher
Denise Gardner
Claudia Gripman
Sylvia Heward
Mary Hoyt
Carolyn Jensen
Claudia Laycock
Dauna Morgan
Janet Owens
Don Pyne
Kathy Reeder
Sue Shipp
Cynthia Thorley

Violas
Steven Day,
principal
Leslie Erickson
Michael Bettweiser
Christine Campbell
Candace Harritt
Christine John
Cynthia Larsen
Kathy Slagle

Cellos
Julie Bevan,
principal
Brent Taylor
Deborah Birch
Conley Christensen
Janenne Lamm
Richard Marsden
Randl Okey
Barbara Slack
Kathy Wheelwright

Basses
Kathy Willson,
principal
Dwight Egan
Tony Schofield
Laurie Stout
Jeff Hill

Piccolo
Kay Asay

Flutes
Peggy Howell
Faith Cookson
Kay Asay

Oboes
Roger Watson
Wayne Potts
Lionel Francois

English Horn
Lionel Francois

Clarinets
Daron Bradford
Martha Lund
David Walter

Bass Clarinet
David Walter

Bassoons
Margo Eatough
Paul Means
Blair Jensen

Horns
David Bartholomew
Pamela Langlois
Bruce Woodward
Pat Ellsworth
Lynn Wood

Trumpets
Bruce Palmer
Kim Johnson
Harold Henderson

Trombones
Ted Buttcane
John Hawkins

Bass Trombone
Michael Willson

Tuba
Rick Lockwood

Timpani
Ken Hodges

Percussion
Steve Prizer
Bruce Bastian
Kathy Reeder

ORCHESTRA OFFICERS

Ted Ashton, *president*
Dan Pack, *vice-president*
Jan Clark, *treasurer*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday — May 10, 1972

No. 127 — Madsen Recital Hall

PROGRAM

HARP RECITAL

Sonatina VI ..... Naderman
Catherine deLong

Marguerite at the Spinning-wheel ..... Zabel
Clare Crandall

Preludes No. 1 & 2 from Quatre Preludes ..... Tournier
Catherine de Long
Clare Crandall

Pavane ..... Unknown - XVI century
Helen Barton

Bonjour, Monsieur Rameau ..... Grandjany
Pirjo Rasimo

Dance from Alceste ..... Gluck
Christie Love

Les Pins de Charlannes ..... Renie
Pirjo Rasimo
Christie Love

Melissa ..... Grandjany
Paula Hornbeck

Three Welch Airs ..... Arr. Milligan
Lisa Hamblin

Tema con Variazoni ..... Handel
Lysa Wight

Two Country Dances ..... Beethoven

Lisa Hamblin
Lysa Wight
Kirsten Wight

Solfeggieto ..... C.P.E. Bach
Kirsten Wight

La Fille aux Cheveaux de lin ..... Debussy
Aileen Sylvester

Sonatina IV ..... Dussek
Pat Robinson

Presto ..... Pescetti
Christy Barthel

Danses ..... Debussy
Sherrie F. Dunford, harp
Louise Pratt, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

TAMERA N. TIMPSON, *violin*

Student of Percy Kalt

Assisted by Margaret Hanny, *piano*

in

SENIOR RECITAL

(Required for the degree Bachelor of Music
with a major in music performance)

5:30 p.m.

Wednesday, May 10, 1972

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1971-72 Series No. 123

PROGRAM

Sonata No. 1 in A Major ..... George Frideric Handel
Andante
Allegro
Adagio
Allegro

Concerto in D Major, op. 77 ..... Johannes Brahms
Allegro non troppo
Adagio

INTERMISSION

Sonata in F Major, op. 24 ..... Ludwig van Beethoven
Allegro
Adagio molto expressivo
Scherzo
Rondo

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

ORATORIO CHOIR

John R. Halliday, *director*

and

WIND SYMPHONY

Ralph G. Laycock, *director*

8:00 p.m.
Wednesday, May 10, 1972
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 124

PROGRAM

Die Himmel erzählen die Ehre Gottes ..... Johann Sebastian Bach
(The Heavens Are Telling the Glory of God)
Douglas Bush, *organist*

Psalm VIII ..... Robert Manookin
Chris Jeppson, *organist*

Sing a New Song ..... Ronald Staheli
conducted by the composer

Te Deum ..... William Latham

INTERMISSION

Symphony in B-flat for Concert Band ..... Paul Hindemith
Molto agitato - moderately fast, with vigor
Andantino grazioso - fast and gay
Fugue: Rather broad—fast

ORATORIO CHOIR

Dr. John R. Halliday, *director*

First Sopranos
Linda Jane Bowman
Marilyn Fisher
Patsy Flanders
Mary Jane Grant
Keiko Hayakashi
Joyce Hebdon
Jane Keeler
Jane Knudsen
Sydney Larsen
Lynne McGhie
Nancy Murray
Christine Powell
Louise Reimann
Theresa Robertson
Karla Rogers
Connie Smith
Marcia Stokes
Sue Thompson
Lorraine Wanlass
Judy Warburton
Alice Watson
Jeanne Wilbur

Second Sopranos
Anne Alexander
Gayle Collette
Karen Conklin
Jane Dahlstrom
Kaleen Faull
Elaine Ferguson
Gayle Gunn
Jana Hall
Kerstin Hamp
Sally Hicken
Julee Jacobsen
Lois Johnson
Marian Nicolaysen
Susan Rameson
Doris Roberts
Marianne Snell
Starla Swenson
Janeen Walunas
Patricia Weise
Susan Worts
Debbie Wright
Nina Wyatt

First Altos
Christiane Adams
Judy Babbel
Judy Bateman
Pamela Burdett
Pauline Cook
Debbie Davies
Carla Dunbar
Rose Egley
Donna Fitch
Noreen Hiatt
Christine Jeppsen
Barbara Lawrence
Coralee Mann
Arlene McClellan
Gwen Moore
Eileen Newman
Alison F. Phipps
Jane Putt
Claire Richards
Jean Seymour
Gloria Slade
Carma Lee Spencer
Vicki Streeter
Renee Towers
Cosette Vance
Dorothy Wagstaff

Second Altos
Rinda Abegg
Kelli Cragun
Sheila Draughon
Nancy Erickson
Lois Farnes
Kris Fowler
Sandy Ham
Julia Ann Herring
Pam Hickman
Karen Hunt
Nancy Ipson
Jeanne Johnson
Cathy Jones
Barbara LaPray
Sheila Marin
Nita McKenzie
Debbie Ott
Joan Richards
Maureen Richins
Miriam Smith
Andrea Steele
Vicki Stoehr
Haruko Sugimoto
Trudy Tyler
Vicki Workman

First Tenors
Rodney Andrew
Chuck Bassett
Dennis Bernards
Greg Larsen
Wayne Loose
Jim Peterson
Frank Stevens
Ted Wilkins
Dennis Yarrington
Jon Yarrington

Second Tenors
David Beckstrand
Dan Ecklund
Jon Erekson
Norman Fobert
Martin Frandsen
Greg Hansen
John King
Eugene McHugh
Bruce Stephenson
William Teschner
Dave Wood

First Basses
Jim Adams
Doug Bush
David Farnsworth
Chuck Gilmore
Gregory Hill
Gordon Jensen
Tracy Livingston
Jeff Osborn
Mike Pulsipher
Robert Sams
Winston Scoville
Tim Stratford

Second Basses
Mike Adams
Victor Austin
Gordon Bibbins
Dennis Braithwaite
Wayne Fairbanks
Stephen Gates
Ted Larsen
John Lewis
Sam Madsen
Ronald Staheli
Steve Stinger
Paul Wheeler

ORATORIO CHOIR OFFICERS

Ronald Staheli, *assistant director*
Cathy Jones, Claire Richards, *accompanists*
Norman Fobert, *president*
Lois Johnson, *vice-president*
Teena Brubaker, *secretary*
Dennis Bernards, *treasurer*
Eileen Newman, *historian*
Trudy Tyler, Rodney Andrew, *social chairmen*
Dennis Braithwaite, *photographer*

WIND SYMPHONY

Dr. Ralph G. Laycock, *director*

Piccolo
Becky Campbell

Flutes
Jilene Goodwin
Marcia Yadon
Becky Campbell

Oboes
Lionel Francois
Roger Mortensen

English Horn
Roger Mortensen

E-flat Clarinet
Kathy Kelly

B-flat Clarinets
Daron Bradford
Martha Lund
Kathy Kelly
Susan Rubow
Bruce Bastian
Jeff Murphy
Larry Ence
Jeanine Molberg

Alto Clarinet
Frank Stevens

Bass Clarinet
Pat Fowles

Contrabass Clarinet
Gary Taylor

Bassoons
Scott Dorton
Blair Jensen

Alto Saxophones
Diana Lunt
Glen Jaspering

Tenor Saxophone
Markham Miller

Baritone Saxophone
Glen Fernley

Cornets
Don Coates
Bruce Bybee
Ben Gonzales

Trumpets
Dennis Fors
Harold Henderson

Horns
Pamela Langlois
Paul Farnsworth
Barbara Lawrence
Jeanne Tomasich

Trombones
Scott Eddington
Robert Brand

Bass Trombone
Robert Mack

Baritone
Dan Bachelder

Tubas
Wayne Lund
Blair Clawson

String Bass
Jerry Jackman

Timpani and *Percussion*
Ken Hodges
Steven Prizer
Karl Forsyth

Organ
Chris Jeppson

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

JULIE BEVAN, *cello*
Student of Christian Tiemeyer
Assisted by JoLane Laycock, *piano*

in

JUNIOR RECITAL

6:30 p.m.
Thursday, May 11, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 117

PROGRAM

Introduction and Polonaise Brilliante ..... Frédéric Chopin

Sonata in A Major, op. 69 ..... Ludwig van Beethoven
Allegro, ma non tanto
Scherzo: Allegro molto
Adagio cantabile - Allegro vivace

INTERMISSION

Sonata for Unaccompanied Cello, op. 25, no. 3 ..... Paul Hindemith
Lebhaft, sehr markiert
Mässig schnell, Gemächlich
Langsam
Lebhafte Viertel
Mässig schnell

Variations on a Rococo Theme, op. 33 ..... Peter Tchaikovsky

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Friday — Madsen Recital Hall — May 12, 1972
No. 128 — Madsen Recital Hall

PROGRAM

Bagatelles . . . . . Tcherepnin
Debra Gardner, piano

If Thou Be Near . . . . . Bach
Lascia chio pianga, from Rinaldo . . . . . Handel
I Love Thee. . . . . Beethoven
Panis Angelicus . . . . . Franck
Conrad Wright, tenor

Marceau Symphonique . . . . . Guilmant
Andante
Allegro
Blair Clawson, tuba
Marché Morrell, piano

Prelude No. 1 . . . . . Gershwin
Kathryn Farnsworth, piano

Sonata No. 3 for Violin and Piano . . . . . Brahms
Denice Gardner, violin
JoLane Laycock, piano

Rondalla Aragonesa . . . . . Granados
Sonata in B-flat Major, K. 333 . . . . . Mozart
Mary Mellor, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music
Preparatory Program

presents

DAVID HATCH, *piano*

Student of Paul Pollei

in

RECITAL

6:00 p.m.
Friday, May 12, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 105

PROGRAM

I

Prelude and Fugue in G Major from WTC II ..... Johann Sebastian Bach

II

Sonata in E-flat Major, op. 31, no. 3 ..... Ludwig van Beethoven

Allegro
Allegretto vivace
Moderato e grazioso
Presto con fuoco

III

Suggestion diabolique, op. 4, no. 4 ..... Serge Prokofiev

INTERMISSION

IV

Prelude in B-flat Major, op. 23, no. 2 ..... Sergei Rachmaninoff

V

Concerto in A Major, K. 488 ..... Wolfgang Amadeus Mozart
Allegro

VI

Jardins sous la pluie ..... Claude Debussy

VII

Hungarian Rhapsody No. 6 in D-flat Major ..... Franz Liszt

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

SYMPHONIC BAND

K. Newell Dayley, *conductor*

8:00 p.m.
Friday, May 12, 1972
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 129

PROGRAM

A Jubilant Overture ..... Alfred Reed

Pastorale ..... Clifton Williams

Petite Suite ..... Béla Bartók-Cushing

Ariane ..... Louis Boyer

Liturgical Music ..... Martin Mailman

INTERMISSION

Echo Song ..... Orlando Di Lasso-Gardner

Overture and Allegro ..... Couperin-Milhaud

Partita ..... Robert Washburn

Walt Disney Overture ..... Arr. Frank Erickson

Incantation and Dance ..... John Barnes Chance

SYMPHONIC BAND

K. Newell Dayley, *conductor*

Flutes
Geri Smithson
Renee Burgess
Cathy Wies
Cindee Cosman
Alice Carey
Leslie Dagsen
Jay L. Beck
Doug Berry

Clarinets
David Burger
Chris Kimura
Sandy Matthews
Mark S. Wilcox
Mary Ann Holdaway
Carolyn Nickle
Sherrie Heilbut

Alto Clarinets
Debby Tate
Charles Knuth

Bass Clarinets
Christine Warner
Charlotte Nolan

Contrabass Clarinet
Thomas L. Dupaix

Bassoons
Keith E. Loraine
Theresa Peterson

Saxophones
Charles F. Call III
Jeannine Allen
Keith L. Keller
Merrill E. Larsen, Jr.
Tom R. Ajax

String Bass
Hollis B. Pincock, Jr.

Horns
Laura Lynn Wood
Terry Slade
Reed Fehlberg
Richard J. Doty

Trombones
Victor L. Dupuis
Susan Wahlen
Marta Skoglund
Fred H. Dupaix

Baritones
Kathleen Chapin
Shaun Lynn McCausland
Ken Lacey

Tubas
Hollis B. Pincock, Jr.
Leroy D. Crawford
Dale Smith Eaton

Percussion
Mel E. Morrison
Mark Evans
Bill Zink
Debbie Niequist

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

KRISTINE PARRY, *soprano*

and

DES WILSON, *baritone*

Students of Robert H. Downs

Assisted by
Lawana Thacker, Claudia Cushman, *piano*

in

JOINT RECITAL

5:00 p.m.
Saturday, May 13, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 130

PROGRAM

I

La cit darem la mano, from *Don Giovanni* ..... Mozart
Dite alla giovine, from *La Traviata* ..... Verdi

Miss Parry
Mr. Wilson
Miss Thacker

II

Gretchen am Spinnrade ..... Schubert
Beau Soir ..... Debussy

Miss Parry
Miss Thacker

Der Wanderer ..... Schumann
Die Forella ..... Schumann

Mr. Wilson
Miss Cushman

III

Pace, pace, Mio Dio, from *La Forza del destino* ..... Verdi

Miss Parry
Miss Thacker

Arm Arm Ye Brave, from *Judas Maccabeus* ..... Handel
Il Balem deo suo Sorriso, from *Il Trovatore* ..... Verdi

Mr. Wilson
Miss Cushman

INTERMISSION

IV

The Bird of the Wilderness ..... Horsman
Down Bye Street ..... Homer
Sea Moods ..... Tyson

Miss Parry
Miss Thacker

Bright Is the Ring of Words ..... Vaughan-Williams
The Roadside Fire ..... Vaughan-Williams
The Vagabond ..... Vaughan-Williams

Mr. Wilson
Miss Cushman

V

I'm Falling in Love with Someone, from *Naughty Marietta* ..... Victor Herbert
Will You Remember, from *Maytime* ..... Sigmund Romberg

Miss Parry
Mr. Wilson
Miss Thacker

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Monday — May 15, 1972
No. 131 — Madsen Recital Hall

PROGRAM

Concerto No. 3 in G Major, K. 216 . . . . . Mozart
Allegro

Rachel Anderson, violin
Linda Bowman, piano

Sonata, K. 333 . . . . . Mozart
Allegro

Leslee Francis, piano

Concerto for Trombone . . . . . Rimsky-Korsakov
Andante
Allegro

Scott Eddington, trombone
Han Hansen, piano

Cathedral Engloutie . . . . . Debussy

Mary Matthews, piano

Morceau Symphonique . . . . . Guilmant
Andante
Allegro

Robert Mack, trombone
Elma Mack, piano

Intermezzo, op. 118, no. 2 . . . . . Brahms

Denise Halvorsen, piano

Odu Mein holder Abendstern, from Tannhäuser . . . . . Wagner
Mattinata . . . . . Leoncavallo

Dennis Braithwaite, bass
Ken Noble, piano

Ungeduld . . . . . Schubert

Delores Bate, mezzo-soprano
James Lucas, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

STUDENT CHAMBER RECITAL

5:00 p.m.
Monday, May 15, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 132

PROGRAM

Suite for Woodwind Quintet ..... Charles Delaney

Moderato
March tempo
Waltz
Sarabande
Gigue

Ann Smyth, *flute*
Robert Kral, *oboe*
Jeanine Molberg, *clarinet*
Blair Jensen, *bassoon*
Barbara Lawrence, *French horn*

Chamber Cantata: *Auf Rogate* ..... George Philipp Telemann

Denise Coldren, *soprano*
Lynn Carson, *recorder*
Claire Richards, *harpsichord*
Pamela Hamblen, *bass viola da gamba*

Quintet in C Major, K. 515 ..... Wolfgang Amadeus Mozart

Allegro
Menuetto: Allegretto
Allegro

Ann Christensen, Jenny Lewis, *violins*
Candace Harritt, Chris John, *violas*
Debbie Birch, *cello*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday — May 17, 1972
No. 133 — Madsen Recital Hall

PROGRAM

French Suite No. 5 in G Major ..... Johann Sebastian Bach
Gavotte
Gigue

Blanche Panter, piano

Concerto for Cello and Orchestra ..... Joseph Haydn
Adagio

Robert Brand, trombone
Blair Clawson, piano

Intermezzo in E-flat, op. 117, no. 1 ..... Johannes Brahms

Patricia Buchanan, piano

Encounters II ..... William Kraft

Wayne Lund, tuba

Notturno ..... S. James Kurtz
First Sonata for Clarinet and Piano ..... Johannes Brahms

Martha Lund, clarinet
Mary Beth Cooper, piano

Prelude in G Minor, op. 23, no. 5 ..... Sergei Rachmaninoff

Brad Smith, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

ALANA COPE, *piano*

Student of Paul Pollei

in

STUDENT RECITAL

7:00 p.m.
Wednesday, May 17, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 134

PROGRAM

I

Toccata in G Major, BWV 36 ..... Johann Sebastian Bach

II

Intermezzo in A minor, op. 118, No. 1 ..... Johannes Brahms

Intermezzo in A Major, op. 118, No. 2 ..... Johannes Brahms

Ballade in G minor, op. 118, No. 3 ..... Johannes Brahms

INTERMISSION

III

Valses nobles et sentimentales ..... Maurice Ravel

IV

Variations Symphoniques for Piano and Orchestra ..... César Franck

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

BYU CELLO SOCIETY

Robert Ashby, *conductor*

Assisted by

Donna Dalton, *soprano*
Jilene Goodwin, *flute*

and

BYU SYMPHONY ORCHESTRA

Lawrence Sardoni, *conductor*

8:00 p.m.
Wednesday, May 17, 1972
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 116

PROGRAM

Grave and Fugue ..... George Frideric Handel

Chant du Menestral ..... Alexander Glazounov - Arr. by Robert Ashby
Jilene Goodwin, *flute*

Passacaille ..... Maurice Ravel - Arr. by Robert Ashby

Bachianas Brasileiras No. 5 for Soprano and
Orchestra of Violoncello ..... Villa-Lobos
Aria (Cantilena)
Dansa (Martelo)
Donna Dalton, *soprano*

Allegro Appassionato, Op. 43 ..... Camille Saint-Saëns
Symphony Orchestra
Lawrence Sardoni, *conductor*

BYU CELLO SOCIETY

Robert Ashby, *conductor*

Julie Bevan
Deborah Birch
Conley Christensen
Linda Christensen
Kathy Cowan
Deborah Davies
Porter Dutson
Heidi Everson
Stanley Green
Pamela Hamblen
Hans Hansen
Virginia Jarvis
Janenne Lamm
Richard Marsden
Mark Mayry
Randl Ockey
Carolyn Priday
Sheryl Pulsipher
Vernon Reed
Deborah Smith
Brent Taylor
Cathy Wheelwright

SYMPHONY ORCHESTRA

Lawrence Sardoni, *conductor*

First Violins
Linda Larsen, *concertmistress*
Katie Bocker
Steven Gates
Marilyn Pessner
Will Heider
Lynda Miller
Carolyn Downs
Peggy Webb
Sandra Feinauer
Claudia Compton
Mary Hemingway
Diane Christensen
Hernan Felix

Second Violins
Eda Ashby, *principal*
Dolores Brown
Mary Lu Robertson
Kathy McKee
Rebecca Parrish
Rene Belmear
Jeanine Allred
Darla Spohn
Sue Rydman
Pam Lance

Violas
Allen Pearce, *principal*
Catherine Ford
Julie Higginson
Nancy Noble
JoAnn Jaloszynski
Valrie Englund
Dave Brewer

Cellos
Lee Vance, *principal*
Katherine Cowan
Carolyn Priday
Deborah Davies
Deborah Smith
Hans Hansen
Porter Dutson
Shirley Smith
Vernon Reed
Sheryl Pulsipher

String Basses
Vance Theodore, *principal*
Deanna Ward
Eldiva Marshall
Linda Santelman
Daniel Shade

Flutes
Sondra Shumway
Mardene Francis
Elaine Manley

Oboes
Wayne Potts
Roger Mortensen

Clarinets
Jeff D. Murphy
Roscoe O. Orton

Bassoons
Blair Jensen
Colleen Crawford

Horns
Barbara Lawrence
Jeanne Tomasich

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music
Preparatory Program

presents

MELINDA LAMBERT, *piano*

Student of Paul Pollei

in

RECITAL

5:00 p.m.
Wednesday, May 24, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 136

PROGRAM

I

Two-part Invention no. 13 in A minor ..... Johann Sebastian Bach
Two-part Invention no. 2 in C minor ..... Johann Sebastian Bach
Two-part Invention no. 3 in D Major ..... Johann Sebastian Bach

II

Sonata in G Major, op. 49, no. 2 ..... Ludwig van Beethoven
Allegro ma non troppo
Tempo di menuetto

III

Notturno, op. 54, no. 4 ..... Edward Grieg
Toccata, op. 15 ..... Robert Muczynski

INTERMISSION

IV

Five Waltzes (1925), op. 13 ..... Benjamin Britten
Rather fast and nervous
Quick, with wit
Dramatic
Rhythmic, not fast
Variations: Quiet and simple

V

Sonatina no. 2 (1949) ..... Francisco Mignone
Muito simples - Andantino mosso
Allegro ma non troppo

VI

Concerto in D Major for Piano and Orchestra ..... Franz Joseph Haydn
Vivace
Larghetto
Allegro assai

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

REBECCA BARLOW, *piano*

Student of Robert Smith and JoLane Laycock

in

SENIOR RECITAL

(Required for the degree Bachelor of Music
with a major in music performance)

8:00 p.m.
Thursday, May 25, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 139

PROGRAM

Sonata in A Major, op. posthumous ..... Schubert

Allegro
Andantino
Scherzo - Trio
Rondo

Partita No. IV in D Major ..... Bach

Ouverture
Allemande
Courante
Aria
Menuet
Gigue

INTERMISSION

Le tombeau de Couperin ..... Ravel

Prelude
Fugue
Forlane
Rigaudon
Menuet
Toccata

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

SHAUNA M. MURDOCK, *piano*

Student of Lowell Farr and Paul Pollei

in

SENIOR RECITAL

(Required for the degree Bachelor of Arts
with a major in music performance)

5:30 p.m.
Wednesday, June 28, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 141

PROGRAM

I

Prelude and Fugue in G Major, WTC Book I ..... J. S. Bach

II

Sonata in C minor, op. posthumous ..... Schubert

Allegro
Adagio
Menuetto and trio
Allegro

INTERMISSION

III

Etude No. 5, op. 42 ..... A. Scriabine

Poeme No. 1 and 2, op. 32 ..... A. Scriabine

IV

Tarantella ..... Liszt

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

SUMMER LYCEUM SERIES

presents

WALTER KLIEN, piano

8:00 p.m.
Wednesday, June 28, 1972
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonate in a Minor, KV. 310 ..... Mozart
- Allegro maestoso
- Andante cantabile con espressione
- Presto

Davidsbündlertänze, op. 6 ..... Schumann
- Lebhaft
- Innig
- Etwas hahnbüchen
- Ungeduldig
- Einfach
- Sehr rasch und in sich hinein
- Nicht schnell, mit äusserst starker Empfindung
- Frisch
- Hierauf schloss Florestan und es suckte ihm schmerzlich um die Lippen
- Balladenmässig, sehr rasch
- Einfach
- Mit Humor
- Wild und lustig
- Zart und singend
- Frisch
- Mit gutem Humor
- Eie aus der Ferne
- Ganz sum Überfluss meinte
- Eusebius noch Folgendes:
  - dabei sprach aber viel Selig keit aus seinen Augen

INTERMISSION

Fantasies, op. 116 ..... Brahms
- Capriccio (Presto energico)
- Intermezzo (Andante)
- Capriccio (Allegro passionato)
- Intermezzo (Adagio)
- Intermezzo (Andante con grazia ed intimissimo sentimento)
- Intermezzo (Andantino teneramente)
- Capriccio (Allegro agitato)

Gaspard de la nuit ..... Ravel
- Ondine
- Le Gibet
- Scarbo

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

AN EVENING OF CHAMBER MUSIC

Faculty members:

BARBARA WILLIAMS, *violin*
ROBERT ASHBY, *cello*
LOWELL FARR, *piano*

8:15 p.m.
Thursday, June 29, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 140

PROGRAM

Sonata in B minor ..... Jean-Baptiste Loeillet

Largo
Allegro
Adagio
Allegro con spirito

Nocturne, op. 148 ..... Franz Schubert

INTERMISSION

Trio in B-flat Major, op. 97 "Archduke" ..... Ludwig van Beethoven

Allegro moderato
Scherzo
Andante cantabile
Allegro moderato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

KEN NOBLE, *organ*
Student of J. J. Keeler

in

GRADUATE RECITAL

(In partial fulfillment of the Degree Master of Music
with a major in organ performance)

8:00 p.m.
Thursday, July 6, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1971-72 Series No. 142

PROGRAM

I

Chorale Partita:
"Herr, wie du willst, so schick's mit mir" ..... Georg Böhm

Chorale Prelude:
"Auf meinen lieben Gott" ..... Johann Nicholas Hanff

Andante, from Trio Sonata No. 3 in D minor, BWV. 527 ..... J. S. Bach

Prelude and Fugue in C minor, BWV. 546 ..... J. S. Bach

II

Sonata No. 6 in D minor, op. 65 ..... Felix Mendelssohn

Chorale and variations

Fugue

Finale

III

Gloria in excelsis, op. 59 ..... Max Reger

The Magi, from *The Nativity Suite* ..... Olivier Messiaen

Finale, from Organ Symphony No. 1 ..... Louis Vierne

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

WINDS OF SUMMER

featuring

CONCERT BAND

and

WOODWIND ENSEMBLES

Ralph G. Laycock, *director*

7:30 p.m.
Friday, July 7, 1972
Memorial Lounge
Ernest L. Wilkinson Center

1971-72 Series No. 144

PROGRAM

Festival March, from *La Bohème* ..... Giacomo Puccini-John Cacavas

St. Anthony Divertimento ..... Franz Joseph Haydn-James H. Wilcox
Allegro con spirito
St. Anthony Chorale
Minuetto
Rondo: Allegretto

Australian Up-Country Tune ..... Percy Grainger-Glenn Cliffe Bainum

Suite for Woodwind Trio ..... Roger Goeb
Very quick tempo
Quiet motion
Gaily

Jeri Dilley, *flute*
Renee Armstrong, *oboe*
Jeff Murphy, *clarinet*

Capriol Suite ..... Peter Warlock-Walter Beeler
Bransles
Pieds-en-l'Air
Mattachins

Divertimento No. III ..... Wolfgang Amadeus Mozart
Allegro
Adagio
Rondo: Allegro assai

Nanette Allen, *clarinet*
Don Vlazny, *clarinet*
Jay Burton, *bass clarinet*

Jazz Suite ..... Robert Mersey-Donald Hunsberger
Offbeat
Blue Sax (Markham Miller, *soloist*)
Dramatic

The Rakes of Mallow ..... Arranged by Leroy Anderson

CONCERT BAND AND WOODWIND ENSEMBLES

Dr. Ralph G. Laycock, *director*

Flutes
Larry Jackson
Shauna Baird
Carol Chilberg
Jeri Dilley

Oboes
Renee Armstrong
Peggy Swenson

Clarinets
Jeff Murphy
Nanette Allen
Leslie Dagson
Gene Furniss
Velerie Percevault
Don Vlazny

Bass Clarinet
Jay Burton

Saxophones
Markham Miller
Merrill Bawden
Jim Davis

Bassoon
Dan Pack

Trumpets
Harold Henderson
Bruce Bybee
Russell Nielsen

Horns
Gail Rhoda
Brent Keeler
Jeanie Moore
Lynn Wood

Trombones
John Barry
Dan Bachelder
Lee Roy Nielson

Baritones
Randy Houtz
Scott Zabriskie

Tubas
Leroy Crawford
Fred Borough

Percussion
Les Case
Janine Gray
Ken Hodges
Marcia Welch

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

BYU OPERA THEATER

in

THE MERRY WIDOW

A Viennese Operetta in Three Acts

Music by

Franz Lehar

Libretto by

Victor Leon and Leon Stein

English Lyrics by Adrian Ross

8:00 p.m.

July 13, 14, 15, 1972

de Jong Concert Hall

Franklin S. Harris Fine Arts Center

1971-72 Series Nos. 145-147

CAST

POPOFF, Marsovian Ambassador ..... Paul Broadhead
NATALIE, his wife ..... Marilyn Gneiting
PRINCE DANILO, Embassy Attaché ..... Robert Downs
SONIA, A young widow ..... Donna Dalton
CAMILLE DE JOLIDON, Frenchman ..... Harris Ladel
MARQUIS CASCADA, Frenchman ..... Steve Bardsley
RAOUL DE ST. BRIOCHE, Frenchman ..... Clint Johnson
KHADJA, Frenchman ..... Gordon Startup
MALITZE, his wife ..... Kathy Austin
NOVA KOVICH, of the Embassy ..... Dennis Braithwaite
OLGA, his wife ..... Lois Johnson
NISH, messenger of the Embassy ..... Robert Lauritzen

Show Girls at Maxim's

Arianne Moffitt
Katherine Lynn Baugh
Candice Wray
Sheralyn Haymore
Janine Lambert
Cindy Mason
Rita Dismer

SYNOPSIS OF SCENES

ACT I - The Marsovian Embassy in Paris—The Salon of the Ambassador

ACT II - Gardens of Sonia's residence in Paris

ACT III - Cafe Maxim, Paris

THE MERRY WIDOW

Sonia, a pretty young widow now living in Paris, is quite a catch, not merely because of her beauty but also because of her inheritance of some twenty million francs. Baron Popoff, the ambassador from her native country, Marsovia, has received instructions from his government to see that Sonia weds with another Marsovian and thus keeps her money in that country. Prince Danilo is the man they have picked out for her. But, womanlike, she doesn't want her destiny made to measure; she wants to have her fling in Gay Paree—and she does. Finally, however, she and Prince Danilo decide to take each other for better or for worse.

PRODUCTION STAFF

Conductor and Artistic Director ..... Wolfgang Vacano
Stage Director ..... Karl Pope
Choreographer ..... Rita Dismer
Set and Lighting Designer ..... Karl Pope
Construction Director ..... O. Lee Walker
Costume Designer ..... Ruth Roberts
Production Coordinator ..... David Randall
Stage Manager ..... Paul Larsen
Assistant Stage Manager ..... Alan Hjorth
Publicity ..... Stan Miller
Lighting Technician ..... Arnold R. Marston
Sound and Recording ..... Electronic Media Department

OPERA CHORUS

Ronald Staheli, *director*

WOMEN

Sydna Bohnet
Terry Hagen
Jane Manning
Betty Villella
Marilyn Staffieri
Patricia Marlor
M'Jean South
Rebecca L. Hunsaker
Kathleen Kelly
Sandee Sherwood
Marla Campbell
Katheryne Muir
Connie Burk
Deb Connelly
Chris Howell
Mirreo Gleave
Merry Crookston
Rebecca Nievar
Patricia Harrison
Sue Thompson
Carolyn Downs
Maureen Dooley
Cheri Smith
Gaylene Ellis
Hilda Snow
Marcia Hammond
Pat Marlor
Celia Isbell
Vonnie Heber

MEN

Howard G. Brown
John Lanenga
Richard Miller
Robert Paskett
Glenn Birch
Bruce Hunsaker
Valter S. Da Rosa
Patrick A. Keleher
Stephen K. Jolley
D. Paul Sampson
David H. Fisher
Dennis Palmer
Peter Henderson

SYMPHONY ORCHESTRA

Ralph G. Laycock, *director*

Flute and *Piccolo*
Peggy Howell
Marilee Johnson

Oboe
Renee Armstrong

Clarinets
Jeff Murphy
Keith Smith

Bassoon
Margo Eatough Spencer

Horns
Sam Potter
Sue Christian

Trumpets
Harold Henderson
Russell Nielson

Trombone
Lee Roy Nielson

First Violins
Cynthia Richards, *concertmistress*
Bonnie Jo Wilson
Russell Hilmo
Judy Willman
Sharri Cook
Elizabeth Laycock
Rebecca Robinson

Second Violins
Chad Murdock, *principal*
Carolyn Hofheins
Barbara Anderson
Christine Hofheins
Michelle Dalton
Hernan Felix
Dwight Schnebly
Gaelynn Allen

Violas
Alan Pearce, *principal*
Cynthia Larsen
Irene Billings

Cellos
Virginia Jarvis, *principal*
Linda Christensen
Diane Miller
Neda Woolstenhulme

Basses
Robert Rey
Deanna Ward

Piano
Margaret Van Orman

Percussion
Les Case
Ken Hodges

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

DOREEN KURR, organ

in

RECITAL

8:00 p.m.
Wednesday, July 19, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1971-72 Series No. 140

PROGRAM

Prelude, Fugue, and Chaconne in D Minor ..... Johann Pachelbel

Chorale Prelude:
"Schmücke dich, o liebe Seele", BWV 654 ..... Johann Sebastian Bach

Prelude and Fugue in B Minor, BWV 544 ..... Johann Sebastian Bach

Chorale in B Minor ..... Cesar Franck

Chorale Preludes:
"Macht hoch die Tür, die Tor macht weit"
"O wir armen Sünder"

From *L'Ascension* (1933) ..... Oliver Messiaen
Alléluias sereins d'une âme qui désire le ciel

Hymne d'action de Grâce "Te Deum" ..... Jean Langlais

Dr. Doreen Kurr was born and reared in Salt Lake City, the daughter of Fredrick G. and Ellen Kurr. A graduate of Granite High School in Salt Lake City, she attended Brigham Young University, where she majored in music with special emphasis in the areas of organ and voice. Dr. Kurr was an organ student of J. J. Keeler and received the B.A. degree *magna cum laude* in 1957 and M.A. degree in 1961.

Following completion of graduate work at BYU, she attended the Royal Conservatory of Music of Toronto, where she studied organ with Dr. Charles Peaker. She did further work at the University of Washington in Seattle, and received the Doctor of Musical Arts degree in organ and voice in June, 1971.

Miss Kurr has taught at Northern Illinois University in De Kalb, Illinois, and at Slippery Rock State College in Slippery Rock, Pennsylvania. Presently, Dr. Kurr gives organ instruction in Salt Lake City, where she maintains a private teaching studio.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

COLEEN COLEMAN CLARK, *Piano*

Student of Lowell Farr

in

SENIOR RECITAL

(Required for the Degree Bachelor of Arts
with a major in music performance)

4:30 p.m.
Wednesday, July 26, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 143

PROGRAM

Chromatic Fantasy and Fugue in D minor ..... Johann Sebastian Bach

Sonata No. 24 in F-sharp Major, op. 78 ..... Ludwig van Beethoven

Adagio cantabile
Allegro vivace

Fantaisie in F minor, op. 49 ..... Frédéric Chopin

INTERMISSION

Poissons d'or, from *Images* (1907) ..... Claude Debussy

Improvisations on Hungarian Folksongs, (1920), op. 20 ..... Béla Bartók

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

AN EVENING OF CHAMBER MUSIC

JOAN LARSEN, *violin*
MARGARET VAN ORMAN, *piano*
DAVID RANDALL, *clarinet*
ROBERT ASHBY, *cello*

8:15 p.m.
Friday, July 28, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 148

PROGRAM

Three Nocturnes ..... Ernest Bloch

Andante
Andante quieto
Tempestoso

Trio in A Minor, op. 114 ..... Johannes Brahms

Allegro
Adagio
Andante grazioso
Allegro

INTERMISSION

Trio in B-flat Major, op. 100 ..... Franz Schubert

Allegro moderato
Andante un poco mosso
Scherzo
Rondo

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

AN EVENING OF CHAMBER MUSIC

Dan Pack, *violin*

Robert Ashby, *cello*

Glenn Williams, *bassoon*

Bill Brown, *piano*

8:15 p.m.

Thursday, August 10, 1972

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1971-72 Series No. 151

PROGRAM

Sonata in D for Bassoon, Cello, and Piano ..... Joseph de Boismortier

Moderato
Corrente
Aria
Minuetto con Variazioni

Trio in B-flat Major, K. 502
for Violin, Cello, and Piano ..... Wolfgang Amadeus Mozart

Allegro
Larghetto
Allegretto

INTERMISSION

Trio in C Major, op. 87 for Violin, Cello, and Piano ..... Johannes Brahms

Allegro
Andante con moto
Scherzo
Finale

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

PHYLLIS BAKER MILNER, *cello*
Student of Robert Ashby

and

GARY R. MILNER, *double bass*
Student of James Loveless

Assisted by Julia M. Smoot, *piano*

in

JOINT SENIOR RECITAL

5:30 p.m.
Saturday, August 12, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 149

PROGRAM

Sonata No. 5 in E Minor ..... Vivaldi

Largo
Allegro ma non troppo
Largo doloroso
Allegro con spirito

Concerto No. 1 in A Minor, op. 33 ..... Saint-Saëns

Allegro non troppo
Allegretto con moto
Molto allegro

Après un Rève (After a Dream) ..... Fauré

Mrs. Milner
Mrs. Smoot

INTERMISSION

Minuet in G Major ..... Bach

Sarabande ..... Corelli

Mr. Milner
Mrs. Smoot

Sonata in B-flat Major, K. 292 ..... Mozart

Allegro
Andante
Rondo

Mr. and Mrs. Milner

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Wednesday
No. 155

Franklin S. Harris Fine Arts Center
Madsen Recital Hall

August 16, 1972
Madsen Recital Hall

PROGRAM*

Intermezzo ..... Schumann
Stille Thränen ..... Schumann
Dennis Braithwaite, baritone
Ken Noble, piano

Ich Grolle Nicht (I'll Not Complain), from Dichterlieber ..... Schumann
I Attempt From Love's Sickness To Fly ..... Purcell
My Lovely Celia ..... Monro
Gene L. Johnson, baritone
Evelyn R. Cain, piano

Aria from Samson ..... Handel
Dennis Braithwaite, baritone
Ken Noble, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

SCOTT PETERSEN, *organ*

Student of John Longhurst

in

JUNIOR RECITAL

8:00 p.m.
Wednesday, August 16, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 153

PROGRAM

Suite du deuxième ton ..... Louis-Nicolos Clérambault

Plein jeu
Duo
Trio
Basse de cromorne
Flûtes
Récit de nazard
Caprice sur les grands jeux

Toccata and Fugue in F Major, BWV 540 ..... Johann Sebastian Bach

INTERMISSION

La Nativité du Seigneur (méditations pour orgue) ..... Olivier Messiaen

La Vierge et l'enfant
Les Bergers
Desseins Éternels

Sonata no. 3 ..... Paul Hindemith

Massig bewegt "Ach Gott, wem ich's Klagen"
Sehr Langsam "Wach auf, mein Hort"
Ruhig bewegt "So wünsch ich ihr"

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

VICKI STREETER, *mezzo-soprano*

Student of Donna Dalton

and

CLAUDIA CUSHMAN, *piano*

Student of Paul Pollei
Assisted by Joan Larsen, *violin*

in

JOINT STUDENT RECITAL

8:00 p.m.
Thursday, August 17, 1972
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1971-72 Series No. 150

PROGRAM

I

"Auch mit gedämpften, schwachen Stimmen,"
from Cantata no. 36 ..... J. S. Bach
Mrs. Streeter and Miss Larsen

Prelude and Fugue in E Major, from *WTC,* vol. I ..... J. S. Bach
Miss Cushman

II

"Che farò senza Euridice," from *Orfeo* ..... Gluck
Flower Song, from *Faust* ..... Gounod
Mrs. Streeter

III

Chanson espagnole ..... Ravel
Les Berceaux ..... Fauré
Beau soir ..... Debussy
Mrs. Streeter

INTERMISSION

IV

Masques ..... Debussy
"Au bord d'une source," from *Années de Pelerinage, "Suisie"* ..... Liszt
Miss Cushman

V

American Lullaby ..... Rich
Sure on This Shining Night ..... Barber
Silent Noon ..... Vaughan-Williams
Mrs. Streeter

VI

Impromptu, op. 90, no. 2 in E-flat Major ..... Schubert
Miss Cushman

Aufblick ..... Webern
Heiter ..... Webern
Meine Liebe ist grün ..... Brahms
Mrs. Streeter